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Art Digest



Susanna Fourment: Rubens

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December 1, 1942 25 Cents

THE NEWS AND OPINION OF THE ART WORLD



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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The Grant Wood Controversy

FRITZI WEISENORN of the *Chicago Times*, bringing political argument to bear on an aesthetic problem, has touched the keynote of the current lambasting of the art of Grant Wood. Her article (see page 12) indicates why these attacks on one departed artist go deeper than individual criticism, and why the *DIGEST* has given them extra space.

Yesterday, when Grant Wood was painting his way to unusual popularity, the U. S. thought-trend was nationalistic in complexion. America had suddenly discovered that she was 300 years of age and was intent on working out her own destiny as a matured people, no longer needing the diaper service of Mother Europe. When Wood and the other American Sceners stepped on the stage, the Gert Stein type of intellectual dry-rot was pacing the derivative efforts of our most publicized artists. American singers, though born in the corn belt, found it good box-office to adopt Italian names. But, just as the polyglot vernacular of New Yorkese is not the language of America, so our art then was not the true expression of the nation. Grant Wood, and his fellow nationalists, did speak the language of their time and place, producing in the process art that had lasting historical value—because it was an authentic, if not always a great, art.

Today, the entire picture is changed. America has been forced by fascist enemies into an all-out war for the democratic way of living, and in that fight most of us realize we are in a global struggle. A victory for Russia is a victory for us; a defeat for Britain is a defeat for us. Naturally, these international ties have had their effect upon art and culture in general.

Today, the United States is perhaps more international-minded than ever before. Grant Wood and all those associated with him in the long crusade for a genuine native expression in the arts are in eclipse. Flag waving has become something of a felony. Art is inexorably wedded to the social and political events of its time, and today is not the time for Grant Wood and his rugged nationalism.

Tomorrow?

Coming Attraction

HOW have American artists—as artists—reacted to the conditions of total war? We know how a large percentage of them have solved their problem by entering the armed forces. Others, prevented by circumstances from taking this logical step, have been forced to continue in their studios, contributing wherever possible some pittance to the war effort. Have these stay-at-home artists, like the frozen factory workers, retained the sane attitude that now, more than ever, is the time for them to do their finest work—despite the fact that Hitler has proved that might is the one thing the human-animal understands?

The Whitney Museum Annual, reviewed on page 7 of this issue, is one of the top exhibitions, qualitatively, in this honored series, indicating in some measure that American artists are taking the right wartime policy. A more conclusive answer will come on Dec. 7, Pearl Harbor Day, when the

Metropolitan Museum opens the long-heralded Artists for Victory exhibition of contemporary American painting and sculpture. It will provide the illustrated "page 5" story of the December 15 *DIGEST*.

This exhibition has everything in its favor. The \$52,000 purchase fund was the chief lure in drawing the best from studios and dealers' backrooms—those semi-secret caches where the astute art dealer keeps his best works "under wraps" for just such occasions as the Metropolitan's show. Another contributing element was the prestige rating that always accompanies exhibiting at the august Metropolitan. These two factors must have combined to entice the best that U. S. artists have to offer one year after war came.

If the Artists for Victory exhibition flops it will be from one of these two causes: either the jury fumbled the ball when it picked the 300 exhibits from the 7,000 entries, or the American artist has failed his one and only duty until called for armed service, has been overwhelmed by the tempo of the times.

Next issue we should know.

Henry McCarter

TO ANY YOUNGSTER who attended the Pennsylvania Academy, Henry McCarter came to personify in after years something of the spirit of that venerable institution. Those who once fell under his friendly, and often biting, classroom presence, never quite recovered. Whenever two or more Pennsylvania alumni assembled together, a McCarter anecdote was sure to crop up sooner or later in the conversation. He was almost as much of a tradition as Morgan or the Academy itself. Now he is gone.

Henry McCarter died in his apartment in the Colonial Hotel, Philadelphia, on Nov. 20 at the age of 73. Artist, one-time illustrator and senior member of the faculty of the Pennsylvania Academy, he was born in Norristown, Pa., and trained under Puvis de Chavannes, Thomas Eakins, Leon Bonnat and Toulouse-Lautrec. Returning from Paris at the turn of the century, he produced many illustrations for *Collier's*, *Scribner's* and *Harper's*. From that conservative beginning, McCarter became a champion of the moderns, and his painting of the Lancaster countryside changed radically from the realism that won him medals at the Buffalo and St. Louis expositions.

Perhaps the most pleasant duty for McCarter during his last years was his work as sole surviving administrator of the famous Lambert Fund—through which the Academy acquires exhibits from its annuals. More and more toward the end McCarter's choices were promising unknowns. It seemed as if the old man were renewing his own youth by helping some young artist up the ladder, which he himself had first attempted a half century ago.

Enlarging the Vidiance

THE BOUNDARIES that define the limits of the art world are still pitifully narrow, and those who live within its confines are quick to welcome any projects that help break the barriers. Therefore, our congratulations to the Book-of-the-Month Club on its latest promotion scheme. The Club's *News* will henceforth feature full-color reproductions of art masterpieces now hanging in leading American museums. The December issue carries a high-fidelity reproduction of the Metropolitan's great Vermeer, *Woman at the Casement*. With the Club's bulletin going into more than 550,000 homes each month, this promises a real contribution.

Also, the editors of *Life* are in line for high praise for their Thanksgiving issue, reproducing and describing numerous historical American paintings about the Puritan ancestors. *Life* has done more to spread knowledge of American art than any magazine, inside or out of the art field.

THE *Art Digest.*

December 1, 1942

Peyton Boswell, Jr., Editor
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Madame Cézanne dans la Serre: CÉZANNE



Nature Morte: CÉZANNE

Important Cézanne Survey Staged as Benefit for Fighting French

CÉZANNE WAS ONE of the legendary men who built a better mouse trap. The world didn't catch on in time to beat a path to his door, but in the 36 years since his death, countless thousands have hewn a wide avenue to his studio and have enshrined him with the giants. Jeered and mocked during his lifetime, Cézanne has been elevated to the heights by time. His paintings, once monetarily worthless, now bring prices in the Rembrandt bracket.

Cézanne consolidated much that had been developed by his predecessors. To this he added an unmistakable mark—compounded of an engineer's concept of picture-building and an artist's insistence on tonal and spatial rightness.

Cézanne believed that the Impressionists were not utilizing to the full the potentialities of color as such; so he set off on a lonely road to achieve a full exploitation of the potentialities inherent in color—he would free his painting of dependence on line and blackish chiaroscuro. He would go to nature, as Courbet and Poussin had done, but to a nature ordered so as to achieve, in the pictorial rendition of the sensation it arouses, a living vitality of its own, an enduring aesthetic entity.

Despite the international fame that has come posthumously to him, Cézanne is still, in many respects, a fighting, or at least a misunderstood, name. There are those who claim him unfinished and his art unrealized; others who explain

guardedly that "Cézanne is Cézanne," and enthusiasts who assign to him a permanent niche among the gods of art history.

All groups will find the Paul Rosenberg Gallery in New York a rewarding laboratory for research, argument or simple spectator-pleasure. There, beautifully displayed, hang 23 canvases rang-

L'Homme aux Bras Croises: CÉZANNE

ing in date from 1873 to 1906, the year of the artist's death.

The show is a stunning, if abbreviated, summation of Cézanne's career. His technical and artistic development is followed from the *Pommes et Gâteaux* and *Le Plat de Pommes* of his impressionist period, to such impressive examples of his maturity as the famous *Les Joueurs de Cartes* and *Madame Cézanne dans la Serre*. The canvases, which will remain on view through Dec. 19, were loaned by public and private collectors and are being shown for the benefit of Fighting France (admission 55c).

The still lifes in the show, as Lionello Venturi points out, trace the line of Cézanne's progress. Inasmuch as his "sensation of nature" was the basis of his art, Cézanne sought to "express the form of that sensation," and for this purpose apples were as effective as Madonnas. In the two above mentioned still lifes the artist was concerned with the nature of his subject in light and shade. In *Pichet et Fruits* and *Nature Morte à la Commode* are revealed his "chief preoccupation, during the '80s, with the structure of things represented and a greater objectivity." But in the '90s, when *Les Grosses Pommes* and *Nature Morte* (reproduced above at the right) were painted, Cézanne came to express more of his emotional life. In the latter canvas, Venturi writes, "he succeeded in transforming common objects on a ta-

[Please turn to page 17]





Old King David: LOUIS SLOBODKIN

Whitney Opens Stimulating Exhibition

WAR OR NO WAR the Whitney Museum has opened one of the most diversified and rewarding exhibitions yet presented during the museum's ten years of cross-sectioning American art. With the exception of an obvious few, leading American artists have produced some of the best work of their careers, while the lesser knowns come through with particularly encouraging examples that promise well for the future.

For the sake of economy all media have been amalgamated, instead of being divided into the usual two showings, so that paintings, prints, watercolors and sculpture are all grouped together in harmonious company. The exhibition is a large one (230 items) but by no means a tiring one. As director Julian Force comments: "It was heartening to find that the artists working under the shadow of war have used their talents to the utmost, apparently feeling a deeper sense of responsibility towards their part in sustaining our cultural life through this crisis, and almost without exception have succeeded in doing some of the finest work of their careers."

Mrs. Force's observation is especially

true of Alexander Brook's sensitively rendered *Amalia*, the blue-toned *Dawn in Pennsylvania* by Edward Hopper, *Girl and Cat* by Doris Rosenthal, a richly textured McFee still life, Walt Kuhn's imposing *White Clown With Drum*, a distinctive figure study by Franklin Watkins, an equally successful portrait of *Romany Marie* (without gypsy jewelry) by Julian Levi, an unusual Burchfield called *Budding Poplars*, and the lyrical *Remnants of Summer* by Zoltan Sepeshy. *Two Bathers* is in the best Karfiol style. Other meritorious contributions are *People Singing* by Arnold Blanch, *Musa McKim* by Philip Guston, *Spring Plowing* by Joe Jones, *Moonlight Over 13th Street* by Bertram Hartman, *The Striped Dress* by Esther Williams, *Connecticut Classic* by Saul Schary, *Mountain Road* by Doris Lee, *Trees* by Charles Rosen, *The Art Student* by Thomas Craig, *Scythe Sharpener* by Julien Binford, *Gin Rummy* by Louis Bouche, *City Twilight* by Emlen Etting, *Grey Sands* by Joseph De Martini, *The Old and the New* by Jack Levine, and *Village in Maine* by Stephen Etnier.

The sculpture division is dominated

Girl With Cat: DORIS ROSENTHAL



by the Thurber-like but dynamic *Relentlessness* by Hugo Robus. Another overpowering work is Sally Ryan's unconventional and pedagogic *Christ*, finished in the accepted Epstein manner but carrying conviction by its intensity. Included are a number of exceptionally fine portraits studies, in which character is more developed than likeness, such as *Florence* by Jo Davidson, *Hervey White* by Alfonso Faggi and Harry Wickey's *George*, bearing a strong resemblance to an old Roman senator. Attention is also drawn to Louis Slobodkin's very human *Old King David*, the blithe *Towards Life* by Adolf Wolff, two amorous cats called *Night Symphony* by Paul Fiene and *Sunday* by Milton Heald.

The watercolor section lives up to its traditional standards, strengthened by such notable items as *Harbor*, *Key West* by Adolf Dehn, *Colorado Landscape* by David Fredenthal, *A Chip Off the Old Block* by Peggy Bacon, *Mixed Bouquet* by Jane Berlandina, *Taxco—Santa Cruz* by Walt Dehner, *Cameo* by Barse Miller, *The Storm* by Phil Paradise, *Private Bar, London* by Boardman Robinson and *In North Carolina*, painted by Georges Schreiber.

Surprisingly enough, the war as a theme is not too much in evidence in the black-and-white section, the drawing department still being dominated by feminine charms. The print division, as usual, shows a steady forging ahead in this substantial American art form.

The invited artists serving in the present war are: Stephen Etnier, Karl E. Fortess, John E. Heliker, Jack Levine, Edmund Lewandowski, Thomas Lo Medico, Herman Maril, Barse Miller, Reginald Wilson and Howard D. Rothschild.

"Deborah" Goes to Terre Haute

John Rogers Cox, director of the Swope Art Gallery in Terre Haute, writes to announce the purchase of Gladys Rockmore Davis' *Deborah and Nietzsche*, now on view at the Whitney Museum. This is the second Davis canvas to enter the young Indiana institution, her handsome portrait of daughter *Deborah* having been among the initial Swope acquisitions (reproduced on cover of April 1 DIGEST). Nietzsche is the name of the family dog.

Comments Director Cox: "As you know, Gladys Rockmore Davis's color is high voltage and her painting strong. She is first rate on nudes, children and still lifes, which are three of the most and worst painted subjects on canvas. There are no better pictures of children than Gladys Rockmore Davis's, except, perhaps Käthe Kollwitz's drawings of babies and kinderzeichnung."

Paintings of Baltimore

Ralph McGuire and Edward Rosenfeld shared winning honors at the "Paintings of Baltimore" exhibition, held at the Baltimore Municipal Museum through Nov. 30. McGuire's *Barge on the Patapsco* and Rosenfeld's *Church, Mt. Vernon Place* both won purchase awards.

Second annual exhibition of Baltimore scenes, the show comprised 35 paintings by 25 artists. The jury consisted of Dr. Michael A. Abrams, Richard Carl Medford and Nan Watson, artist-wife of Forbes Watson.

"Picassolamming"

HIDDEN MEANINGS, they tell us, may be found in the large scale gouaches by the Cuban painter Lam, on view at the Matisse Gallery until Dec. 5.

Much under the influence of Picasso, this young artist in whose veins runs both Chinese and Negro blood, gives the spectators something to figure out as well as view. His ingenious creations, belonging to the "eye and angle" school, might be idols of ancient gods or modern mechanical devices, for in them may be perceived an assortment of all-seeing eyes peering out from unsuspected places and sharp angles usually associated with tin and wrought iron. African masks have been a help, too, as in *La Pensée* and *L'Initiateur*. One spectator decided the latter work looked like "Joan of Arc in a farm mood." Something profound may be hinted in *Les Yeux de la Grille*, but nothing much can be made out of the bird-man-machine *Le Roi de Bilboquet* or the upside-down man in *L'homme à la Vague*.

Edward Alden Jewell, referring to "the picassolamming reverence" in Lam's work, suggested that "maybe these gouaches were painted under a kind of spell." "Some of them," continued the *Times* critic, "make piquant abstract designs. The symbols themselves might have been snatched from *Guernica* and set to the transforming music of Ravel."

Henry McBride of the *Sun* also noticed the Picasso influence, adding: "Lam uses the stylisms garnered from *Guernica* in a frank and simple way as though they were the acknowledged property of all artists and then goes ahead to say things of his own."

Twin Show at Studio Guild

Anne T. Cargill, of Columbus, Georgia, has shown in New York group shows before, but she is this month making her first appearance as a solo exhibitor on 57th Street. Her watercolors of Georgia flowers, which will remain on view at Studio Guild through Dec. 5, are fresh in feeling and bright in color. In *Peonies*, Miss Cargill has caught the moist, lively quality of her subject. *Magnolias in a Vase* is fragile, while *Long Leaf Pine* bristles with the vigor of pine cones set against the vivid green of flaring needles.

Exhibited concurrently with Miss Cargill's watercolors is a group of oils by Lois Bartlett Tracy. Miss Tracy, who paints with force, has depicted a wide range of material, including two tropical palm-studded scenes, views of farm life and *Man Made Civilization*, in which an entire city swirls madly to destruction.

There's Still Time

The Museum of Modern Art has announced a postponement of the closing of its competition for designs to be used in therapy for disabled soldiers and sailors. The closing date, first set for Dec. 1, has been pushed back to Dec. 15. All designs accepted by the jury, whether prize winners or not, will go on exhibition at the Modern, beginning Jan. 20. Prizes total \$500. Further data is listed in the *DIGEST*'s "Competitions" column.



Sun and Shadow: HENRY VARNUM POOR

Varnum Poor Turns His Eyes to the Sea

THE SPELL of the sea has gripped the creative mind of Henry Varnum Poor. Having spent some time this year at Carmel, California art colony above the blue Pacific, Poor found that the rugged coast line, jagged rocks and deceiving rip tides act as a natural background and a challenge to a forceful painter. His current exhibition at the Rehn Galleries, New York, is divided between his familiar figure subjects and the newer rhythmic marines—strongly painted canvases interpreting the restless movement of water, bold rock forms and the fleeting patterns of changing skies. Always a vigorous painter occupied with light effects and plastic paint quality, Poor reveals some of his best work in such sea subjects as *Sun and Shadow* and *Gull Rocks*.

Character, rather than beauty, is emphasized in Poor's recent figure subjects, as may be seen in the lean and pensive *Anne* and the intent *Lucille*. Like many painters before him, he makes the most of his family as models. Scattered along the Rehn walls are numerous compositions of wife and daughter, especially effective being *Portrait in Pink* and *Girl With Black Brows*, in which Poor has caught the awkward grace of youth. *Eric* is another successful example of figure-portraiture.

For years Poor has been rated one of the nation's leading ceramic artists, and the exhibition contains a beautiful selection of his pottery—bowls, plates and utensils all bearing the artist's individualistic imprint of design.

The critics had no positive opinions about Poor. Some followed the "he's good, but on the other hand, he's bad" pattern of critique. In general feeling and style, according to Carlyle Burrows in the *Herald Tribune*, the show "reflects unity of interest and purpose." Burrows liked the marines, "chromatic variations on the coastal subject," but added: "Less can be said of Poor's figures and portraits, which are well planned and executed, but excessively dull in color."

Emily Genauer of the *World-Telegram* was more enthusiastic and described the portraits as "grave, arresting studies in pensive mood. . . . Unsatisf

isfied with dynamic pictorial organization alone, he has enriched his textures till they have the loveliness of a fine fabric. At the same time he is a romanticist, always conveying a sustained lyrical mood."

Edward Alden Jewell of the *Times* hasn't quite made up his mind, feeling that the new trend in Poor's work has not proceeded enough "to give clear indication of the goal sought." The outcome is awaited by Mr. Jewell "with enthusiastic confidence."

Posters for Victory

WHEN apprised of the results of the recently-closed war poster competition sponsored by the Artists for Victory, the Council for Democracy and the Museum of Modern Art, President Franklin D. Roosevelt wrote the following congratulatory note to Hobart Nichols, president of the Artists for Victory:

"I have seen the report by Artists for Victory on its National War Poster Competition. It is proof of what can be done by groups whose ordinary occupations might seem far removed from war. More than two thousand war posters were produced by the artists of the country, not as a chore that they were asked to do but as a voluntary, spontaneous contribution to the war. The very name of your organization is symbolic of the determination of every man and woman in every activity of life throughout the nation to enlist in the cause to which our country is dedicated."

Prizes were eight \$300 bonds, one for the winners in each of eight categories of posters. Winners were Dick Bates, E. B. Greenhaw, Karl Koehler and Victor Ancona (two firsts to this pair of contestants), Henry Koerner (two firsts), George Maas and Seymour Fogel. Winner of the I.B.M. anonymous prize was N. Schattenstein.

A selection of 200 of the posters (including prize and honorable mention winners) is now on exhibition at the Museum of Modern Art, (through Jan. 3). The *DIGEST* will carry a review in a subsequent issue.



Wooded Landscape with Figures: MEINDERT HOBBEWA



Daughters of Colonel Hardy: LAWRENCE

Cleveland Installs Last Gifts of Generous John L. Severance

SEVERAL CUBITS were added to the already impressive stature of the Cleveland Museum when its doors opened to admit the 265 paintings, sculptures, tapestries, ceramics, jades, prints and pieces of furniture of the famous John L. Severance Collection.

The Collection, which will remain on view as a unit through March 14, will later be fitted into the various departments of the museum. The donor, who served as the museum's president for a decade preceding his death in 1936, made his purchases with taste and discrimination, and also with the museum's permanent collection in mind. Duplication of purchases was thus avoided, and the institution's ultimate collection was, as a result, rounded out.

Into the painting section will be fitted the 16 oils now shown together. They range in date from 1480 to 1835 and include the work of Flemish, Dutch, English and French artists. Earliest is *The Annunciation* by Aelbrecht Bouts, followed by an anonymous *Abbott Praying* and two portraits of saints, attributed by Friedländer to the author of the large altarpiece in the Chapelle du Saint-Sang, Bruges. From Italy and of slightly later date (about 1505) are a *Sacra Conversazione* by Cima da Conegliano and a *cassone* panel by Jacopo del Sellaio.

Van Dyck is next in chronological order, appearing with the outstanding *Portrait of Sir Thomas Hanmer, Bart.*, painted in 1637 and, in the words of Cleveland's curator of painting, Henry S. Francis, standing "between the early works of Van Dyck, somewhat austere in aspect, and the later paintings with their flamboyant comeliness." Close in date is Rembrandt's *Portrait of a Youth* (1632). The elegant periods of the Regency and Louis XV are represented by Nattier's portrait of Louis XV's daughter, *Madame Henriette of France as Diana*, and Drouais' *Portrait of La Marquise d'Aiguirrandes*.

The great English portraitists, Reynolds and Gainsborough, are represented, respectively, by *The Ladies Amabel*

and *Mary Jemina Yorke and Portrait of Eleanor, Lady Hylton*. The following generation produced Sir Thomas Lawrence's *The Daughters of Colonel Thomas Carteret Hardy* (reproduced).

Concluding the oils are three landscapes, Turner's famous *Burning of the Houses of Parliament, 1834*, Albert Cuyp's sun-flooded *Travelers in a Hilly Landscape* and Hobbema's *Wooded Landscape with Figures*, reproduced above.

The sculpture division likewise reveals the late collector's catholic taste, with a range spreading from an anonymous 14th century French *Virgin and Child*, through Luca della Robbia, Antonio Rosellino, Baccio da Montelupo, Clodion, Herbert Haseltine, Malvina Hoffman and Janet Scudder.

The furniture section comprises exquisite pieces by French, Italian and English craftsmen, while the tapestries include examples from French and Flemish looms. Chinese porcelains and jades occupy an important place, as do also Egyptian bronzes, and prints by Sir

Muirhead Bone, Sir David Young Cameron, Albrecht Dürer, Van Dyck, Rembrandt, McBey, Mervyn, Nanteuil, Whistler and Zorn.

In his appraisal of the Severance gift, Director William M. Milliken of the Cleveland Museum, writes: "In the breadth of the interests the collection displays, in the perfection of its taste, in the high level of its quality, it adds immeasurably to the distinction of the Museum."

Severance, scion of a philanthropic Standard Oil family, built up a personal fortune which he spent 25 years giving away. The Cleveland Museum in the past had been a consistent beneficiary of Severance's public-spirited generosity. Among his previous gifts was that of a famous collection of arms and armor which he presented in 1916 when the museum first opened. That collection, second in importance only to the Metropolitan's world-famous arms and armor collection, at once placed the Cleveland institution in the ranks of major U. S. museums.

Roberts Landscape Acquired by Boston

THE BOSTON MUSEUM, through Director George Harold Edgell, has announced the acquisition of a Paris landscape, *The Pont Royal and the Tuilleries*, by Arthur Roberts. Painted in 1848, the canvas was bequeathed to the museum by the late Daniel B. Updike, famous typography expert.

Although the costumes of the foreground figures are dated, much of the scene remains unchanged today: The Pont Royal itself, the iron Pont du Carrousel beyond it, the general masses of the Tour de St. Jacques and the Palais de Justice in the distance and, at the left, the roof of the Pavillon de Marsan.

Son of an English artist who migrated to France, Roberts incorporated traits of both nations. "The broad yet precise treatment of the architecture, the luminous gray shadows and the feeling for atmospheric envelopment," wrote W. G.

Constable, Boston's curator of paintings, "all stem back to the English . . . especially to Bonington." But instead of the "easy, dashing" quality of the Englishmen, Roberts employed a "more solid, crumbly texture." The sky is inferior, Constable concluded, but otherwise the new Boston work "ranks as a charming and unusual example of the effect of English example on French art."

Allied Artists Elect

The Allied Artists of America, whose annual New York exhibition closed Nov. 30, have elected 11 painters and two sculptors to membership. The painters: Robert Barrett, Edith C. Barry, Syd Browne, Frank Gervasi, Joseph Guerin, E. S. Hergesheimer, Sandra James, Elvira Reilly, Jerri Ricci, Jay Weaver and Frederic Whitaker. The sculptors: Ruth Brawley and Beatrice Stone.

Mahatma Anew

LIKE most Eilshemius shows the current one at the Durand-Ruel Galleries (through Dec. 12) is a combination of the good and the bad. Included are a number of typically quaint Eilshemius items, alongside several more professionally realized examples which explain Eilshemius' tardy but positive rise to fame.

Marring the show are the familiar shy nymphs cavorting in woodland glades. These badly painted maidens do not constitute the most fortunate phase of Eilshemius' art, but, as often encountered in other displays by America's Wronged Genius, the pleasant surprises more than compensate. Among the best may be listed the exceptionally well-composed *Samoa*, 1907, with its variety of textures and tones, the brilliantly patterned *Biskra*, 1909, and the eerily subdued *Golden Moon Light*, 1920, revealing Eilshemius at his worthiest.

Henry McBride of the *Sun* was enthusiastic, as is his habitual condition in the presence of Eilshemius. The surprise of the week, he wrote, "is to discover some very charming pictures by Louis Eilshemius in the Durand-Ruel Galleries, for these rooms are so closely linked to French impressionism that it suggests that at last the Mahatma has become an international. The paintings have been tactfully chosen, probably by Mr. Venturi who sponsors the show, and ought to convince any doubters who remain that Eilshemius is a very fine painter indeed; poetic, good color, breadth of statement, and complete ease of manner. The one that confronts you as you enter the door exhales the perfumes of the South Seas irresistibly. But in fact the whole group wins the spectator effortlessly."

In the catalogue foreword, Lionello Venturi goes McBride several better in praise of Eilshemius. Typical of Mr. Venturi's intemperate hero worship: "Ten years later [1919] he painted in three colors *South Sea Island* and *Sunset*. There is nothing better in painting."

Matisse Stumps the Experts

The three encyclopaedic gentlemen on "Information Please," as well as guest expert Louis Bromfield, were stumped last fortnight by an elementary question in Modern Art. The query involved identifying artist's work with musical compositions of the same title. The studio played Debussy's *Arabesque*. Levant guessed the composer but both he and Bromfield drew blanks when it came to the painter, Matisse. Bromfield stubbornly maintained that it was Whistler, while Levant chimed in with "Sounds like that ballet man—Degas."

But the adult prodigies saved Lucky Strike sponsors a bond and set of Brilliancias when they promptly attributed *Barney Google* to Billy de Beck and Chopin's *Nocturne* to Whistler.

Thumb Box Prizes

At the Salmagundi Club's annual exhibition of Thumb Box Paintings, the jury awarded the two Anonymous Members' prizes of \$25 each to: A. J. Bogdanove for *Monhegan Harbor* and to Robert D. Barrett for *The Great Beyond*. During the first week 21 exhibits were sold.



Holy Family With a Dove: RUBENS

New York Views the Art of Rubens

RUBENS was one of those mountainous figures who bent the stream of art history into a channel cut to the measure of his own tremendous vitality and personality. He was a citizen of the world, at home in the courts of most European nations and able to converse perfectly in the languages of those courts. He was, in addition to being an eminently successful painter, a renowned diplomat, an archeologist, a man of polished intellect, possessed of great stores of mental as well as physical energy.

His paintings and drawings, 30 of which are on view through Dec. 19 at the Schaeffer-Brandt Gallery, New York, reflect his robust character. There is verve and dynamic movement in his composition, sumptuous fullness to his figures. His surfaces glisten with polish. There is dash and savoir-faire to his brushwork, and his color is in a key to match.

This surge of life is in abundant evidence, not only in his vigorous battle sketches, but in his mythological studies as well. *Briseis Restored to Achilles* (1630-32), *Allegory of Eternity* and *Thetis and Athene* in the Schaeffer-Brandt show are examples. Rubens' ruddy flesh tones and compositional liveliness appear as well in such religious studies as the *Holy Family with a Dove*, reproduced above. It is an early work (about 1609) and reflects some of the lessons Rubens learned from the Italians, whose art-rich land he had only shortly before visited. Appropriately, in his *Crucifixion*, Rubens employed a measure of restraint, quieting down his design to

achieve a dignity in keeping with his subject. He remained a consummate artist, however, manipulating his light and sky tones to intensify the drama of the scene and to serve as a balance for the high-keyed central figure.

Rubens' portraits are also charged with the artist's vitality. They occupy space almost sculpturally, and their personalities are communicated tellingly, as witness his stunning *Portrait of a Young Girl* and the later, more technically accomplished *Susanna Fourment* (see cover of this issue), in which the costume is brushed in briskly, and the face made a visualization of the sitter's character.

Among the drawings, that of a *Roman Bust* is particularly significant, for, besides revealing Rubens' absolute command of his medium, it demonstrates his uncanny ability to put bouncing life even into the drawing of a cast.

In summing up Rubens and his place in art history, Scholar Julius S. Held in a catalogue essay, wrote: "Whatever may be said for the Flemish elements in Rubens' art, its dominant feature is its international, its truly cosmopolitan character. His art is not the product of a local master of Antwerp, but the creation of a man whose home was the entire civilized globe and whose public was the intellectual and social elite of all Europe. . . . His artistic language may have a Flemish accent or some provincial idioms but its greatness lies in its universality, not in its local color. It outgrew all national limitations to encompass, to assimilate, and to become itself a part of the broad stream of humanist culture and tradition."



Himalaya: JOSE DE CREEFT
Beaten Lead

De Creeft Sculpture

THAT Jose de Creeft is an industrious workman is attested by his ability to produce an annual roomful of commendable sculptures without lowering his high creative standards. The current showing of new de Creeft pieces at the Passedoit Galleries, until Dec. 11, offers a wide variety of heads and figures, along with a few of the sculptor's more impulsive numbers in which the sly de Creeft humor steals through the hard surfaces. Witness the prim-faced *Young Monkey* and the elongated *The King*, suspended in mid-air like a Brancusi Bird-in-Flight and representing the falling of the last dynasty. As usual there is a large commanding piece purposely stealing the show, and in this case it is the beaten lead *Himalaya*, a creative study of a Tibetan priest with all the reflective resignation and remoteness that distinguish this philosophical people.

Sculptures warranting attention are the red marble *Sunset* posed on a cloud of rough stone, and the gracefully corpulent *Night*. Most original are the rather prehistoric *Embryonic Forms* and the feminine *Forest Forms*. De Creeft seldom leaves a stone unturned or an interesting piece of wood by the wayside. His keen imagination gives tongues to trees and meaning to any old hunk of stone he happens to stumble over.

Kelekian's Cross-Cut

WITH the present exhibition, the austere galleries of Dikran Kelekian, New York, have turned into a fish pond, taking Stephan Bourgeois' word for it. In fact, contends Mr. Bourgeois in the catalogue preface, American art-life is a big fish pond and this exhibition (through Dec. 19) shows that champion fisherman Kelekian had a good casting season. Only works created on this side of the Atlantic, many by exiles and returned expatriates, are on view. Numerous newcomers hold up fairly well alongside well selected examples by more familiar artists. Some, however, come off

less fortunately, being too reminiscent of works encountered at the Society of Independent Artists. The sculpture, inconspicuously scattered among superb figures of ancient art, makes a particularly fine showing.

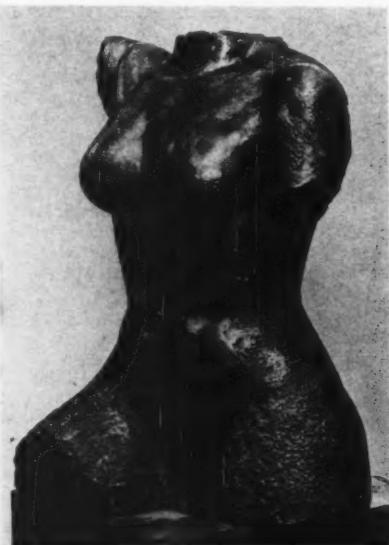
Kelekian's "Cross-Cut of Art in America" includes Tomayo's *Workers' Rhythm*, a richly woven still life by Antoinette Schulte, one of Claude Domec's paintings called *Childhood*, a sensitively painted flower subject by Max Weber; and a squat *Bulldog* by Arbit Blatas, the latter a departure from the artist's studies of daughter Dorothy and his several portraits of the veteran impresario Kelekian.

Among the newcomers attention is drawn to the flower piece by Nina Balaban, *Polish Rooster* by Ruth Huffine and the ingeniously patterned *Concert in the Park* by Samuel Koch, primitive painter who was brought to light last year by the Contemporary Arts. Leading the sculptors who turn in good performances are Alexander Stoller with his black granite *Torso*, Arline Wingate with a study of Arbit Blatas, Jose de Creeft with *Little Princess*, Anita Weschler with her well designed piece, and Richard Davis with *Fallen Warrior*.

"A great many modern artists are painting and sculpturing nowadays in this country, where 25 years ago there were only a few," writes Stephan Bourgeois. "Some of them are sturdy and promise to outlive the future. Others are lively; others still are delicate, poetic, dramatic, theoretical and so forth. Some of them have their own style, whereas others glance longingly in the direction of those whom the Gods have endowed with an imagination, hoping to catch the infection of genius by emulation.

"Altogether American art-life reminds us of a big fish pond, wherein a great many big and small fish are swimming merrily around. On the shore of the pond one may see any day of the year a number of fishermen—the art critics, the amateurs, the collectors and the art dealers—who are casting sedulously in every direction, where the sturdiest fish might be swimming—the real artists."

Torso: ALEXANDER STOLLER. Black Granite at Kelekian's. Thru Dec. 19



Sad and Lonesome: WILLIAM STEIG
Cherrywood

Steig Whimsicalities

THE PROUD and the downtrodden alike have received the brunt of Steig's subtle but caustic wit in his exhibition of wood sculpture at the Downtown Gallery (through Dec. 12). These whimsicalities in wood have the same wistful naivete found in Steig's famous drawings of introspective humans.

The show begins with a stretched out *Comic Corpse*, resembling a dead grasshopper, and amusingly continues through *Nostalgia*, melancholy man chained to a hitching post and an aging Queen Nephrodite called *Lady with Veil*. Steig makes use of extraneous materials such as little chains, rope and cloth to help convey his compliments. The woe-bone *Settled Man* is firmly anchored to a roller, one of his best portayals of the hang-dog type. Then there is the meditative *Sad and Lonely* (reproduced) and *Fool No. 1* with an arrogant mein and a thumb tack scalp. Steig's constrained humor is at its best in *Proud Woman*, showing a fish-faced damsel with rope coiffure. More lively moments are furnished by the 46 ink drawings from Steig's book, *The Lonely Ones*.

Mural by Elsie Shaver

Elsie Shaver, known for her whimsical paintings of half-child-half-grownup characters, has just completed a large mural for the Tobe-Coburn School for Fashion Careers in New York (installed on a curving wall in the entrance hall).

The Shaver mural, 12 feet long by 4 feet high, shows a procession of gaily dancing little girls in the kind of costumes all little girls dream of—happy colors, big bows, flowers and parasols. Since Miss Shaver's highly successful debut exhibition at the Wildenstein Galleries last winter, she has been commissioned to do illustrations on china, window displays and advertisements featuring the "Little Shavers." Also she has been busy on easel paintings making sculptured figures in cotton batting.

News from Mexico

FROM Curtis Vinson, head of its bureau in Mexico City, the Dallas *News* is printing a considerable amount of first hand information on art activities below the Rio Grande.

Through Mr. Vinson we learn that Diego Rivera and Clemente Orozco, "who see little of one another despite the kinship of their talents," are busy these days on new mural commissions in the national capital "within a stone's throw of each other's brushes." Both assignments are government sponsored.

Rivera recently started his new mural in the National Palace, the various panels of which will portray phases of early Mexican history with particular emphasis on the life and customs of the aborigines. "Some three blocks away the quiet, somewhat shy Orozco is doing a massive job on the interior of the ancient Temple of Jesus, an abandoned Catholic Church that dates from the 16th century."

The central theme of the Orozco work, which will take a year to complete, is the Four Horsemen of the Apocalypse in protest against war. The Temple of Jesus is to be converted by the Mexican Government into a museum of medical science. It will contain ancient medical books, formulae for old Aztec cures, relics of the Aztec and Mayan civilizations.

Writes Mr. Vinson: "Orozco often has to paint lying on his back, or supporting himself with his elbow. His brushes are fastened to the end of forty-inch sticks or handles, the manipulation of which proves extremely tiring. Orozco is minus his left hand, he is nearsighted and slightly deaf. In his late fifties, he is a retiring and modest man. But his genius shines out like a bright light in the wake of his magic brushes."

Assisting Orozco is Annette M. de Stephens, New York-born artist, graduate with a degree in fine arts from Columbia and an exhibitor at the New York World's Fair. According to the *News* man, Mrs. Stephens came to Mexico through her interest in archaeology and to write. She married L. E. Stephens, an American who has large textile interests in Mexico and has lived there for several years.

Chaffey Community Annual

Tom Craig and Millard Sheets shared top honors at the Second Annual Purchase Prize Exhibition of the Chaffey Community Art Association. Craig won the \$400 prize for the best oil with his painting, *Mendocino Coast*, while Sheets' *Old Wooden Bridge* took the \$100 Barbara Line Memorial prize for the best watercolor. The winning pictures were chosen by members from a group of six selected by Donald Bear, curator of the Santa Barbara Museum.

In addition to the prizewinning pictures, the Association acquired two other paintings: Tom Craig's watercolor, *Goldfield*, and an oil, *Euclid Avenue*, by Anders Aldrin, guest artist at the exhibition. Both were presented by the artists.

Composed of 110 art-loving citizens of Ontario, Cal., the Association plans to build a permanent exhibition as well as open a gallery to house the Barbara Line Memorial collection.



View of the Hudson from Kingston: T. CHAMBERS

America's First Modern, T. Chambers

As reported in the last issue of the DIGEST, a new name has been added to the roster of 19th century American painters. Ferreted out by two dealers, Albert Duveen and Norman Hirsch, this hitherto forgotten man of the last century is now being established as a reality at the Macbeth Gallery, where (until Dec. 12) eighteen of his vigorously stroked canvases are on view.

Although only one of the exhibits is signed, all are obviously from the brush of the T. Chambers who put his name to the naval battle picture, *Constitution and Guerriere*. Mostly landscapes depicting the historic Hudson River, the canvases are bold in color, broad in brushstroke and definitely alive. Great curving lines sweep through Chambers' compositions, lending to them both movement and depth. Details are selected judiciously and with the taste of a born designer. There is a robust spirit abroad in these canvases that is more akin to the spirit of the 20th than the 19th century. The palette, however, is strictly 19th century, as are some of the conventions employed. The result is an intriguing meeting of the two disparate periods.

T. Chambers, whose life and career are still shrouded by the decades that closed in around 1840, caught the character and grandeur of his favorite river in *View of the Hudson from Kingston* (reproduced above), in the stately cadence of *Evening Calm on the Hudson* and the busy harbor scene, *View of New York from Weehawken. Cove on the Hudson, West Point and Sunset, West Point* are other top quality examples.

In her preview of the T. Chambers show, Margaret Breuning, New York critic, wrote: "In these paintings there is none of the literal, painstaking descriptions of natural forms which characterize the work of his contemporaries, for all these landscapes are distinguished by a directness, a boldness and a power of simplified statement which may well be termed 'modern'... The dramatic does not become theatrical

nor does the majesty of these scenes degenerate into the grandiose. The brilliant color patterns of pure, lucid hues, the variety of rhythms and the elimination of non-essentials all contribute to the vitality and vigor of these paintings."

Carl W. Drepperd, art writer and early appreciator of the work of T. Chambers, states in a catalogue note: "Chambers was—and remains a 'modern'—if by modern you mean freedom from the prissy, pragmatics of schools and galleries which, in teaching how to paint, teach the painter how not to see straight and clearly. In avoiding this T. Chambers was a Modern."

Taccard, "Primitive"

Patrick Taccard, barber, filling station operator and Sunday painter, died Nov. 17 at the age of 63. Taccard began painting as a pastime late in life, when he was in his middle fifties, reports the *New York Times*. Until that time, he had spent his off hours between customers' shaves playing on a single-string cello made of an empty oil drum. After he opened his service station in Liberty, N. Y., ten years ago he went back to his childhood love of painting. At first he worked with ordinary house paints on any flat surface that came his way, but later progressed to canvas and artist's oils. The pictures piled up in his tire shop, unseen, until a customer noticed them three years ago and interested Hudson D. Walker, New York art dealer in holding a one-man show of Taccard's work.

The exhibition, held in April, 1939, was successful, and Taccard became popular among the enthusiasts of American primitives. He painted landscapes and seascapes from memory and is best known for his scenes of the Catskills. In 1938 he won two first prizes from the Orange County Agricultural Society.

He closed his service station last spring because of poor health and gasoline rationing.



Gershwin Painting Arnold Schönberg

Painting Musicians

EXCHANGING one form of expression for another, musicians of local 802 have put on their first Annual Exhibition of Art by Musicians at the Museum of Science and Industry, New York, to continue until Dec. 7. Included among the 80 paintings, drawings and prints are oils by the late George Gershwin, wash and line drawings by Efrem Kurtz, watercolors by Nathan Milstein, caricatures by Xavier Cugat, oils and woodcuts by Deems Taylor, watercolors and oils by Hal Rome and works by many other musical luminaries.

Most of the exhibitors are self-taught Sunday painters but the exhibition is not just another hobby show. All works were selected by a jury composed of artists George Grosz, Gordon Samstag and Stanley Crane and a standard of professionalism was the objective.

The exhibition is sponsored by Walter Damrosch, Deems Taylor and Oscar Levant. The Exhibition Committee consists of H. S. Maurer (chairman), Wladimir Selinsky, Aldo Ricci and Fred Zimmerman, whose works are also exhibited.

Benny Goodman by Xavier Cugat



Knocking Wood

THE GRANT WOOD memorial exhibition at the Art Institute of Chicago continues to draw the fire of the local critics. Last issue we quoted the reactions of Dorothy Odenheimer of the *Chicago Sun*; now the returns are in from C. J. Bulliet of the *Daily News* and Fritzi Weisenborn of the *Sunday Times*. Nobody has a kind word for the late American Scener, except the people—who are not hesitating to state the case for the defense in biting letters-to-the-editor (see Readers Comment, page 4).

C. J. Bulliet, who in 1930 called Grant Wood the Iowa Moses come to lead American art out of the doldrums of foreign isms and into something genuinely American, now claims that Grant Wood was one of his most grievous errors of judgment during his entire 20 years of art criticism. "It was I," sadly laments Bulliet, "who had most, perhaps, to do with starting the vogue for Grant Wood."

In the Chicago Art Institute's 1930 American Annual, Grant Wood came unknown out of Iowa to win the Norman Waite Harris Bronze Medal and \$300 with *American Gothic*. Bulliet "pounced on the Grant wood and reproduced it in large proportions on the front page of the *Art World Magazine* of the Chicago *Evening Post*, of which I was editorial director, together with a critical article of praise more lavish than judicious. It was that page that started the vogue for Grant Wood which was to roll up so enormously."

American Gothic was only a promise—"a seemingly exhilarating prophecy of great things to come." But, now writes Bulliet, "nothing of the promise was fulfilled. *American Gothic* is still his 'masterpiece'—and it is not worthy of a painter to be considered great." *Daughters of the Revolution* "is an amusing caricature, lacking, however, the intellectual smartness of dozens of things Goya did and Daumier. Like *American Gothic*, however, it has the merit of being genuinely American; but, like *American Gothic*, it is small-souled." As "Americanism" his *Dinner for Threshers* "rates with Bill Nye rather than Mark Twain."

Bulliet's conclusion: "The memorial show serves to emphasize the weaknesses of Grant Wood instead of his small merits. He had an adroit talent, a shrewd sense of showmanship and a sort of pictorial demagoguery. For five or six years after *American Gothic* I hoped for the best—but gradually prepared for the worst."

Fritzi Weisenborn's Stand

Fritzi Weisenborn is the first critic to put her finger squarely on the fundamental reason for Grant Wood's sinking popularity with the critics. Frankly lining her criticism of the memorial exhibition to the controversy of nationalism vs. internationalism, she charged Wood with being a hang-over nationalist in a global era. "Grant Wood's phenomenal success and popularity," she wrote, "was due to his being a product of an isolationist trend of thought and action rather than to his ability as an artist."

Mrs. Weisenborn's dismissal was brutally uncompromising. "Wood," she

wrote, "knew less about painting, technically and creatively, than hundreds of illustrators whose work adorns the slick paper magazines. . . . Taking the show as a whole, the room is cold. There is nothing there that becomes more important than the structure of the room itself. All one sees when he enters the gallery is a yellowish, greenish haze. There is no sharp color form contrast and the total canvas is bathed in a pea-soup atmosphere."

"Wood's simple decorative manner and illustrative style were mistaken for individuality. He negated the vitality and emotive power of nature and projected it as a mild and pretty picture."

"All of this is nothing new. Many people in the art world realized Wood's lack of ability and emotional creativity when he first came into prominence back in 1930. But their voices could hardly be heard because of the insistent beating of the drums for an isolationist America."

"This whole isolationist movement gained momentum, aided and abetted by officialdom of the art world—the museums, the galleries and the magazines. They climbed on the band wagon, perhaps even against their own better judgment because, if they didn't know, their knowledge and experience should have warned them that art is never national but always international in intent and content."

"Grant Wood's work which hangs in the gallery of honor at the Art Institute contributes nothing scientifically, emotionally or esthetically to art or society. It is a culmination of a trend of escapist and isolationist thought and action which was popular with some groups yesterday, but which is definitely obsolete today."

Evelyn Marie Hits Back

Evelyn Marie Stuart, conservative Chicago art writer, wrote a letter to Mrs. Weisenborn's editor, in which she gave the critic pluperfect-hell for her Grant Wood stand. Said Miss Stuart:

"Mrs. Weisenborn's hysterical outburst against Grant Wood, whom she apparently neither understands nor appreciates, comes as the culmination of her cock-eyed policy in art criticism. Anybody who reads her stuff should know that ideas in painting are anathema to her, especially when projected through clear statement in recognizable representation. She is the protagonist of the bilious, the bloated, the bleary, the distorted, confused and delirious masquerading as fanciful, the meaningless and turgid posing as profound."

"Grant Wood, though no luscious colorist, is something of an American Hogarth. Especially is he the satirist of the old original Yankee stock of the rural districts, whose traditions are rooted in our history and whose appeal to the public is still strong. It is this, not museum patronage, which accounts for his tremendous and genuine popularity. If museum patronage could do that, Chagall, Klee and Kandinski would be just as well known and well liked, instead of being only names to most people. To deny that the world's great art has ever a strong national flavor is a distortion of historical fact, since there has never been a great master who did not reflect both his time and his people. Grant Wood is 'Ioway' today and rural America always."

Pine & Werner

GOOD TEAM WORK and a zest for living mark the highly entertaining husband-wife exhibition at the A.C.A. Gallery (until Dec. 6), where the terra cotta sculpture of Nat Werner joins the pastels of his wife, Geri Pine.

Werner's miniature sculpture called "The Subway" might well be called "Fragments of New York," for these studies of a familiar part of the city give a petite and original survey of what goes on underground and aboveground, for the "L" has not been neglected by Werner's provocative mind or his talented fingers. Disobeying certain laws of perspective and composition, the sculptor goes on his own merry way molding life as he sees it in his own ingenious manner. Here are tired riders, clustered strap hangers and rushing crowds charging against tantalizing subway doors—facts so characteristic of life in the Big Town.

Geri Pine, advancing both in technique and originality with each new show, is exhibiting amusing studies in the quaint manner, along with several lyrical landscapes and well arranged still lifes. The chickens and cows for which Miss Pine has a special liking are apt to be more stylized, but the artist comes definitely into her own in the beach scenes and seascapes. A finer touch is also felt in *Madonna of the River Shack* and the murky *Dimout on the Plaza*.

Distribution Date Set

The Collectors of American Art, a national organization founded to encourage the ownership of original contemporary art, will hold its annual distribution of paintings, sculptures, watercolors and prints to members on Dec. 8.

The distribution works, now on exhibition at the Contemporary Arts Gallery, 106 E. 57th St., New York City, were purchased during the past year from exhibitions of artist-members of the Collectors. Annual fee is \$5. Last minute applicants should write Emily Francis at above address.

Geri Pine and Nat Werner Working in their New York Studio



December 1, 1942



Left to Right—Archduchess Franz Josef, Channing Hare, the Archduke, before Hare's Portrait of Mrs. Wilmot Kidd

Channing Hare Holds Successful Show

SOCIALITES and Negro children make a happy combination at Channing Hare's show at the Kleemann Galleries, which drew the cream of Manhattan's upper classes as well as a generous sprinkling of European nobility in one of the most awesome previews encountered this season. Working in a breezy manner with a certain directness of approach, Hare is as equally at home portraying big-eyed Negro children as he is in catching a likeness of a beautifully groomed debutante.

Hare's ease of style and spontaneous handling of pigment is particularly noted in the eagerly rendered *Finchley Boys*, arrayed in golden coats and red turbans. Another likable subject is the piccaninny *Gardenia Brown* and the young miss *Phyllis Rhinelander*, handled in a not too conspicuous Renoir-

Speicher manner. The quality of freshness and fluency is also encountered in the spirited studies of Mrs. Carlton Palmer and Mrs. Wilmot Kidd. The dance series comes off less successfully.

The critics spoke of Hare's "easy grace." Wrote Carlyle Burrows in the *Herald Tribune*: "Hare goes about his business in a painterly way, and adds new success from year to year, not with excessive condescension to his sitters, but in a free thinking and vigorous way. His best portraits here are those handled with a sense of pictorial composition . . . brushed with flickering stroke." This has "the effect of imparting warmth of color and atmosphere." Howard Devree of the *Times* also noted that Hare had "progressed steadily since his work was first seen." Devree's conclusion: "Taste and excellent color characterize the work."

By-Passing the Chromo

Another indication of the present trend in advertising—that of hiring well-known artists to illustrate commercial ads—was Doris Lee's commission by Swift and Co. to paint an illustration for their 1943 calendar. And that such a policy has no ill effect on the quality of the art produced was proven when the painting was invited by the Chicago Art Institute for its current annual of American painting and sculpture.

The painting, *Family Reunion*, is similar to the artist's controversial *Thanksgiving Dinner* which won the Logan \$500 prize when it was first exhibited in Chicago in 1935. This canvas, depicting an American family celebrating the furlough of a soldier-son, is painted with the same hearty humor and character that made *Thanksgiving Dinner* popular.

Allied Arts Show Postponed

The opening date of the 12th Winter Annual of the Academy of Allied Arts, New York, has been postponed from Dec. 2 to Dec. 12, according to an announcement from Director Leo Nadon.



At Home: KARL HOFER

Unity in Diversity

THE OLD BRUMMER GALLERIES, well remembered for some of the best staged art shows in New York, has now become the new home of the Nierendorf Galleries. Judging from the first show, "Unity in Diversity," it looks as though Director Nierendorf will continue the Brummer tradition of showmanship.

The present exhibition, unified by modern methods, is equally diversified through the various schools of thought. Karl Hofer is handsomely represented by one of his restfully composed figure pieces, Derain by a large oil of Cagnes, which still bears traces of the Cézanne influence, and Max Ernst by one of his chromatic essays on things not of this earth, called *White Moon*.

Other interesting offerings are *Harbor* by Xaver Fuhr, *The Bathers* by Otto Mueller and *Sixth Avenue* by George Grosz. The show is rounded out by a solid selection of sculpture, notable for a number of fine pieces by Lehmbruck, Barlach and Matare.

Across 57th Street, in the original quarters, Director Nierendorf is holding still another exhibition—sensitive line drawings by the imaginative Takal. This young Roumanian-born artist combines taste with deft skill in his reflective drawings of people and moods.

Art for Heaven's Sake

The following letter comes from Karl Nierendorf, relative to his "Art for

Heaven's Sake" essay contest with \$300 in prizes (see Nov. 1 DIGEST):

"My prize contest 'Art for Heaven's Sake' has aroused considerable interest. Answers are still pouring in. It will be of interest to you to hear that by far the majority of contributions refer to the ART DIGEST as a source of information. The lively response of the public to my question has induced me to keep the contest open till Dec. 15. After that the decision involving prizes will be published. Original graphics, silkscreen prints by leading artists, art books will be distributed in value of \$300, before Christmas.

"Contributions still are welcome. They should be as short and straightforward as possible and not exceed 300 words. The contest was published in connection with my present exhibition *Unity in Diversity*. However, the question may be answered independently."

Still Sane

THE LOS ANGELES BRANCH of the Sanity in Art movement, founded in protest against advanced modernism by Mrs. Frank G. Logan of Chicago, has just concluded its annual exhibition at the Fisher Gallery, University of Southern California. Arthur Millier, reviewing the show for the Los Angeles *Times*, took the show in calm cadence, neither excited nor disturbed. His reaction was like that of a movie actress selling a kiss for a bond.

"Sanity in Art," wrote Millier, "is really quite wonderful in its way. The great currents that tug at our hearts and minds never touch it. The winds blow round the world but the pictures come out year after year with the same unruffled expression. 'Sanity' pictures are like those happy little pieces that hotel orchestras used to play behind the potted palms after dinner. You could listen to them, neither operation demanding any mental or emotional effort.

"The only time 'sanity' bothers me is when it goes militant and proclaims its mission to drive naughty 'insane' art from the earth. This really does bother me because the 'sanity' kind of art is negative enough to please even an interior decorator. It isn't the sort that drives.

"It just looks at you like a nice old lady in a rocking chair and assures you that nothing is ever going to happen. The funny thing about it is that the old lady continues to rock in the chair when the porch has been blown right out from beneath her."



Country Boy: FRANCIS COLBURN

Colburn, Vermonter

"Encompassing" best describes the paintings of Francis Colburn, resident art professor at the University of Vermont, who is holding his first one-man show in New York, at the Knoedler Galleries until Dec. 12. Colburn takes in whole villages and hilly vistas in one sweep. As gaily colored as Russian villages, but still definitely American, are these winter scenes of a town settling down for the night or bristling with the near-dusk activities of playing children.

A thoughtful painter, Colburn, who comes from a long line of Vermonters, sees things with clearly defined edges, rich shadows and jewel-bright lights. Despite the distance gained in these broad views of hillsides and country cross roads, Colburn's compositions never wander, never give the impression of nebulous meandering. Full and clean cut, these studies of saw mills, railroad crossings and home-made skating rinks stay well within the frame.

American Group Elects

Latest artists to be elected to membership in An American Group, Inc. are Nicolai Cikovsky and Robert Gwathmey, painters, and Robert Cronbach, sculptor.

Officers chosen to guide the Group during the ensuing year are Yasuo Kuniyoshi, president; George Picken, vice-president; Algot Stenberg, treasurer; Jack Harkow, secretary; Francis Criss, exhibition chairman; Louis Lozowick, cultural committee, and Sol Wilson, membership committee head.

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Remember?

"PROVIDED there is space to move about, without knocking over the furniture, there is hardly likely to be too much in the room." This optimistic bit of advice is quoted from the lady author of a Victorian volume on home-furnishing by Benjamin Knotts in his foreword to the Metropolitan Museum's new booklet, *I Remember That*.

Subtitled "An Exhibition of Interiors of a Generation Ago," the book contains 21 reproductions of watercolors from the Index of American Design compiled by the WPA Federal Art Project of New York City. The drawings, composites assembled from various old prints and photographs, include a dining room, bathroom, bedroom, stable, soda fountain, grocery store, dentist's office and an elaborate pullman coach from the Late Victorian period.

Of special fascination to New Yorkers should be the reproduction of the Condron Saloon, which has been pouring drinks since Michael Condron, grandfather of the present owner, opened it in 1880. The drawing shows the saloon in its original state. Although the wall decorations above the bar have been removed, the fancy, bulbous gas chandeliers still hang and the handcarved mahogany bar remains intact.

Nostalgic New Yorkers will also enjoy the picture of the Sixth Avenue El ticket office. Built in 1878 and inspired by the country cottage style of Sir Charles Locke Eastlake, painter and president of the Royal Academy, it is daintily decorated with colorful borders at the top of the wall and above windows and doors. No turnstile to confuse out-of-towners is in evidence, for tickets were then collected by the conductor.

Summing up the taste of the times, Knotts expresses amazement that "with the bulky clothing of the time and the overcrowding of rooms with tables, caravans, brackets, and cupboards it is surprising how much of this bric-a-brac has survived and found its way to second-hand dealers and back into the hands of lady decorators."

Wolfe Art Club Winners

First prizes were won by Gertrude Mills and Nell Witters at the 46th Annual of the Catherine Lorillard Wolfe Art Club. Winning pictures were Miss Mills' *Magnolia Shelling Peas* (oil) and Miss Witters' *House at Gloucester* (watercolor). Honorable mention for the best oil was accorded Helen S. DuMond, while Florence Squire, Eva Rappleye, Helen L. Bower and Anna Morse were runners-up for the watercolor prize.

AMERICAN ART

KROLL
STERNE
LAUFMAN
PITTMAN
L. BLANCH
WHORF
and others

BRUCE
ETNIER
SPEIGHT
DeGROOT
FARNSWORTH
SAWYER

MILCH GALLERIES
108 W. 57 St., N. Y.

December 1, 1942



Eleanora de Toledo and Don Garcia: BRONZINO

Detroit Given Important Bronzino Portrait

A BRILLIANT BRONZINO PORTRAIT, prized for its historical value as well as its artistic merit, has just been acquired by the Detroit Institute of Arts. A gift of Mrs. Ralph H. Booth in memory of her late husband, the panel was one of the outstanding paintings in the collection of Ralph Harmon Booth and is a splendid addition to the museum's gallery of the Florentine Renaissance.

The portrait of Eleanora de Toledo with her son Garcia, is in reality a painting of costume, for the faces mean little. The rich display of jewels and elaborate black and gold brocade of the dress were the artist's no less than the sitter's delight. Eleanora, wife of the Grand Duke Cosimo, ambitious Medici who changed the Florentine republic into an absolute monarchy, was proud of her dress. And it was this pride that enabled her grave to be identified more than three centuries later.

Although many name plates, including Eleanora's, were missing when the Medici tombs were opened in 1857, one burial dress was found to be the same as the costume worn by the Grand Duchess in Bronzino's portrait. Her identity was thus restablished—and by a means which the haughty Eleanora would have highly approved.

The painting, which comes from the collection of the Duke of Hamilton at Hamilton Palace, is probably a second version of a similar one in the Uffizi. Like the work of other court painters of his time—Coello and Antonio Moro—Bronzino's art is cold, hard and artificial, completely lacking in human feeling. But as Dr. William R. Valentiner, director of the Detroit museum observes, "Bronzino was the first and perhaps the best among them, attaining a grandeur of style which the others never quite reached."

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Track to the Smelter: LEW DAVIS

Lew Davis and Mathilde Schaefer in Joint Show

DONALD J. BEAR, director of the Santa Barbara Museum, firmly believes that a primary function of any fine arts institution is to participate actively in the art life of its own time, both through material recognition (purchases) and institutional prestige (exhibitions). In line with this basic policy, Santa Barbara presented during November a joint exhibition by Lew Davis, painter, and his wife, Mathilde Schaefer, sculptor. The two live in Arizona, following training in the East, and have in common one trait: each uses the subject matter of his own locale with originality and excellent effect.

Bear, who doubles in brass as art critic of the Santa Barbara *News Press*, termed Davis a "superb draftsman" who draws with a classical cleanliness. "He insists on perfect finish, and at times there is a relentlessness in his order, arrangement and tonality. He not only appreciates the spectacular mountain and plains country of the desert, but he seems to take a scalpel to its very anatomy. He reveals space and titanic dimensions of nature in these pictures almost dispassionately. Yet in the painting itself there is the impulse and cadence of a fresh vitality."

Mathilde Schaefer imparts to her subject matter, whether it be a figure piece, an animal or a character portrait, "a

perfectly balanced feeling for the quality of the materials used. In other words, one feels the beauty of stone of various textures, the loveliness of certain kinds of wood and the delicate and precise handling of bronze—all deftly suited to the mood of her subjects. Her sculpture is alive with energy. It is the kind of energy that is deep in sculptural meaning and is expressed with an innocent simplicity."

Loot for Berlin

Germany has organized special military units, directed by the Foreign Ministry, to plunder objects of historical and cultural value in occupied territories, according to a dispatch from Moscow reported in the *New York Times*. Known as "special service battalions" these units have looted tapestries, books, and paintings from numerous Russian cities in violation of Article VI of the Hague Convention, Russia charges. In a special communiqué, the Soviet Information Bureau quoted a letter written by Norman Foerster, captured officer of the Special Service Battalion.

Before he left for Russia, Foerster wrote, "Ribbentrop's orders were conveyed to us: Comb thoroughly all scientific institutions, institutes, libraries and palaces; sift through the archives and lay hand on whatever is of value."

Artistic Greetings

EXPANDING their annual pictorial epic of America to include intimate scenes of army life, the American Artists Group has reproduced paintings by 15 soldier-artists in their 1942 Christmas card series.

"A self-portrait of a democratic army" is the way Samuel Golden, director of the Group, describes these cards. Among them are such trenchant records of army life as *Mid-Winter Reveille*, *Troop Movements*, *Canvas City, Range 200*, *On Guard*, *Practice Landing*, *The Green Back Dollar* and *On The Seventh Day*. The Group's civilian artists, too, stress the spirit of war-time America. Emphasis in the cards is placed on the freedom to worship and on the customs and traditions of a free people.

The introduction of such war-time themes into Christmas cards marks only one of the changes which cards have undergone since the first ornate Victorian one was circulated 100 years ago. When in 1935 the American Artists Group initiated its annual practice of making the Christmas card a vehicle for the wide distribution of reproductions of contemporary works of art, the Christmas card had sunk to perhaps the lowest ebb of banality in its history.

The first European Christmas cards were drawn by competent artists, and in America Louis Prang of Roxbury, Mass., first American art publisher, placed the card in the hands of such artists as Winslow Homer, J. Alden Weir, Thomas Moran and Elihu Vedder. But from that excellent beginning Christmas card production deteriorated with the advent of cheap German cards, and by 1880 American cards were forced onto a mass production basis, causing a decline in merit and originality. Stage coaches, old inns, and groaning boards were the standard subjects.

Since its entry into the field, the American Artists Group has created more than 2,000 "high fidelity" reproductions of important works of art. This year's roster of artist-designers includes Eugene Higgins, John Taylor Arms, Adolf Dehn, Lauren Ford, Rockwell Kent, Fletcher Martin, Dale Nichols and Hendrik Van Loon.

In spite of the grimness of war, many of the cards are as bright and cheerful as those of past years. Gay, decorative animals and flowers, peaceful wintry landscapes and marines are still in evidence, designed to give a lift to anyone's morale. And the importance of this item in morale-building is seen in the recent lifting by the British Ministry of Supply of their 1941 ban on Christmas cards.

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Cezanne Survey

[Continued from page 5]

ble into a cosmic tragedy." The "abolition of subject matter and its reduction to a 'motif,'" Venturi explains further, "did not mean the renouncing of expression. On the contrary, it identified form and content, style and feeling. . . . This is true abstract art, abstract from nature as well as from literary or historical subject matter. Schemes of cylinders and cones may exist underneath, but the result, the painted surface, above all reveals an emotional energy, epic and sublime. . . ."

Of similar date (1890-92) is *Les Joueurs de Cartes*, loaned by Mr. and Mrs. Stephen C. Clark. The players are intent and living. Although not rendered in detail, their characters are tellingly revealed. They are solid volumes existing solidly in space, and so precisely placed that the balance is at once dynamic and at rest in perfect equilibrium. Each of the men pictured is, in the words of Venturi, "individualized as a portrait and universal as an idea, solemn as a monument and firm as moral consciousness."

The same qualities lend stature to the superb *Madame Cézanne dans la Serre*, also from the Clark collection (reproduced on page five). The planes and cubic volumes of the composition are fitted into each other with masterful precision. Cézanne, in striving to reproduce the nature rather than the appearance of his subject, created enduring pictorial life. The canvas is alive with an unquenchable vitality stemming from the dynamic rightness of its design and its expert orchestration of tone.

L'Homme aux Bras Croises, reproduced on page 5, is another vivid characterization, along with *L'Homme à la Blouse Bleue*.

The landscapes on view, like the still lifes and figure pieces, fit snugly into the various stages of Cézanne's career. Dated 1879-82 are *Chemin Sous-Bois* and *Quatre Baigneuses*, the latter a small, rhythmic canvas of nudes in landscape. Of slightly later date are *Sous-Bois*, a study of foliage and tree trunks and *La Route Tournante à la Roche-Guyon*, an expansive view scrubbed clean of extraneous detail and superbly organized. The latter work, once owned by Renoir, is now in the Smith College Collection. Another outstanding landscape is *L'Estaque*, owned by the William S. Paley and formerly in the collection of Claude Monet. The show closes with the broadly handled *Mont Ste. Victoire* of the Leonard C. Hanna, Jr., Collection, and the lustrously colored *Le Chateau Noir*, owned by the David M. Levys and completed in the year of the artist's death. Of this canvas Paul Rosenberg wrote: "Never, in any work, at any time, has tremulous nature been expressed with such intensity or in such a paroxysm of colors and force."

Royal Cortissoz, in summing up Cézanne in his *Herald Tribune* review, wrote that the artist was hardly a great painter, "for he too often moved about in a world unrealized, as though he had not quite conquered his personal hypothesis, because he had not quite conquered the technical difficulties that beset him." But, Cortissoz concluded, "he had a consistent hold upon life, which



Bayport Dock: DIXIE COOLEY

Dixie Cooley of Tennessee in New York

FROM TENNESSEE comes Dixie Cooley who makes her first New York appearance at the American British Art Center with watercolors of the deep South and Mexico, to remain until Dec. 5. Sincerely portrayed, these freshly painted landscapes are marked by an even tempo of steady workmanship and a consistency of execution. Mrs. Cooley is no mood painter. She paints appealingly picturesque scenes in a direct manner with seldom any variation of light ef-

fects. The South is sunny, the day is sunny and so are Mrs. Cooley's watercolors.

Upstairs the Audubon Artists Group has taken over until Dec. 7 with its second New York exhibition. Colorful and varied, the show includes work by Simka Simkhovitch, Jane Freeman, Everett Shinn, John F. Carlson, Dong Kingman, Frederic Whitaker, Henry Major, Lily S. Converse, Clarence P. Hornung, John Taylor Arms and others.

he communicated to some of his pictures, and in his more auspicious moments he achieved something like felicity."

Emily Genauer of the *World-Telegram* acknowledged artists' indebtedness to Cézanne for showing the way to full use of color and, through design, achieving "rhythmic vitality," but deplored the lack of "emotional lift" and variety in his work. She felt, too, "that his constant plodding, his agonized attempts to reveal the essential form of things, are to clearly reflected in the strained, forced air of most of his pictures."

Edward Alden Jewell of the *Times*

took issue with past critical analysis of Cézanne which attempted to "signalize his concrete, objective accomplishments." It strikes me, Jewell continued, "that Cézanne is perhaps greater on, so to speak, the subjective side; and that in his art, implications are as creatively important as are explicit 'realizations.'" Jewell's summation: ". . . what most distinguishes Cézanne's art is the fact that it unerringly reflects the character, the spirit, of the man who created it. For pages of elaborate exegesis I should be inclined to substitute just the single word, 'Cézanne,' and let it go at that."

Verdict: aborted by a hung jury.

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ART OF THIS CENTURY
30 WEST 57TH STREET

FAMILIAR 57th Street, home of aesthetics and intrigues, fairly bristles with activity. A promising winter season is in full swing with art and more art to suit everyone's taste—Cézanne at Rosenberg's, Rubens at the Schaeffer-Brandt Galleries and one of the largest and most diversified cross-sections of American art yet held in the Whitney Museum. The exciting news of the street, however, is the "Artists for Victory" show to open on Pearl Harbor Day at the Metropolitan Museum. Immense in scope and suspense, the forthcoming show has artists buzzing with rumors, especially with the Met's bouquet of \$52,000 worth of purchase prizes about to be tossed into anxious hands.

This reviewer found The Street shuffled around considerably by dealers moving up or down or over, and I had to chart my course accordingly for another year's reviewing until the whole thing starts all over again—sort of like the old childhood game of "Upset the Peach Basket." Social events have not slowed down because of war shadows. There was an "all out" for the cream of society at Channing Hare's crowded preview, while the opening at the Whitney Museum brought the largest gathering of artists encountered in many moons. Greta Garbo joined the ranks of gallery-goers, along with other stage and screen stars, striking a rather nice (and sometimes profitable) balance between well paid theatre folk and impudent painters. Men in the armed forces are well represented in exhibitions, and war benefits are encountered all over the street.

Yes, it looks like a busy season ahead.

Baskerville Enjoys the Circus

From studio portraits of celebrities Charles Baskerville has turned to circus life under the big top and to happy hunting scenes. These intimate and lively-behind-the-scene canvases, much in contrast to the conscientious portraits

Clown With Pig: CHARLES BASKERVILLE. At 460 Park to Dec. 19



of socialites, prove that Baskerville had fun with the circus—as though he had been playing hookey and liked every minute of it.

The artist gives a glimpse of a group of clowns crowded together at a doorway ready to spring into action down the Madison Square Garden runway, or the dressing up of a lavishly garbed elephant with a plumed lady rider mounting its back. Other lively canvases are the blatantly happy *Circus Backlot* and the picture of the little midget clown in red with his little pink pig against a background of trapeze legs.

Captain Baskerville, now fighting in his second World War, also includes two studies loaned by the Army Air Force. During the last war he served as an infantry officer in the famous Rainbow Division, was wounded twice and was twice cited for gallantry in action. His Victory Medal bears four bronze clasps for the four great battles of the World War in which he took part.

Leon Smith's Fantasies

Leon P. Smith has doored it again. Following a previous New York success, he tops his former work with even more fantastic interpretations of the human and animal world (at the Pinacotheca until Dec. 12). The son of an Oklahoma rancher, Smith strangely enough takes his art beliefs from Chagall and Klee, despite the primeval forces still at large. His characterizations reflect an experimental mind and a fondness for materials.

Whimsy is mixed with decorum, like the human looking *Willard the Bull* embellished with various cattle brands, his debatable *Wild Moment* or the quizzical *In Accumulating Forces*. Smith apparently has fun with painting and is not against making a work of art out of a bird's eye view of chicken being hatched. One of the most satisfying fantasies is the blue *Moonbound* mounted on faded red brocade.

Dorothy Varian After Five Years

For five years Dorothy Varian has been painting quietly on her farm in Bearsville, N. Y. Now she makes her first public appearance since 1937, at the Associated American Artists until Dec. 11, with a number of Woodstock scenes, figure subjects, and still lifes in which modest flower studies predominate.

In contrast to the large poster-painting dedicated to France, *Quand Meme*, Miss Varian seems to be more at home among the flowers, having excellent taste and delicacy in both her execution and selection of blooms. Considerable sensitivity is reflected in the simple *Two Posies*, *Pink Daisies* and the unpretentious *First Spring Branches*.

Like so many painters who have settled down to rural living, Miss Varian has kept an interested eye on the changing seasons. Spring plowing is the most favored seasonal topic, as disclosed in her frequent canvases of tilled fields. Most commanding among the figure subjects are the buxom maiden all-a-sprawl in comfortable dishevelment called *Tired*

The Art Digest

Feet and the pool table essay, *The Champ*, in which fellow painter Bernard Karfiol is seen hell-bent after a bank shot.

Debut of Ensign Crafts

Like a fresh breeze on 57th Street are the watercolors of Ensign James Spray Crafts, having his first New York show at the Morton Galleries until Dec. 12. Strong and crisp, these colorful scenes of street life and market places prove Crafts to be a talented young artist who turns the picturesque into a natural outlet for his vigorous brush. In these well composed views of Mexico and New Orleans, Crafts punctuates his powerful designs with vivid color, so that the completed ensemble carries authority and pictorial grace.

Canedo's Draftsmanship

The astral fancies and neutrally gendered figures by Canedo, an annual attraction at the Schneider-Gabriel Galleries (until Dec. 5), show this young artist's continued interest in skilled draftsmanship. Canedo's highly enameled gesso surfaces also take in the rural scene, spring songs and moonlight sonatas, developed with a penchant for ceramic tones. In these is a quiet simplicity not found in the more elaborate mystic subjects. Canedo comes off best in his pencil drawings, outstanding being the elegantly draped *Pasiphae*, loaned by Mrs. Bernarr MacFadden.

Granting Canedo his tendency to over-polish, Royal Cortissoz of the *Herald Tribune* admired his "beautiful and distinctive art" and called him "a truly accomplished draftsman." "Draftsmanship like Canedo's," wrote Cortissoz, "commands whole-hearted respect."

Recent Works by Rubin

The crushed iridescent color of the Palestine painter, Rubin, frequently encountered in group shows, is being given a full showing at the Bignou Galleries through Dec. 19. This survey establishes Rubin as a distinctive painter with more than the usual amount of color and visionary grace. More in the ethereal vein are the Holy Land paintings *Road to Galilee* and *View of Safed*, buoyant with fused color. In a heartier

Breaking the Bread: RUBIN. At Bignou Gallery. Through Dec. 19



Roy Harris: REDERER. At Lilienfeld's to Dec. 12

manner are the handsome *Still Life with Grapes* and the study of the red-haired Hebrew actor. Rubin's technical ability is best seen in the numerous glowing flower subjects and the large religious picture *Breaking the Bread*.

The Power of Rederer

Rederer of Switzerland, with his emphatic power and vigorously modelled massive heads, may be viewed at the Lilienfeld Galleries until Dec. 12. Rederer comes from Europe with "not merely testimonials, but things done and doing." The things done would probably take in the self-portrait of 1940 while the things doing include the commanding *Self-Portrait 1942*, easily the star of the show.

Rederer's breadth and force are also exerted on feminine studies, notably the many heads of his wife, Mercedes, and the arresting *Reclining Nude*, developed with brushfuls of almost colorless pigment. Rederer is not a colorist, relying more upon the physical possibilities of paint as a modelling medium and with more emphasis on powerful strokes than nuances of color. His best in portraiture is found in the strong but sensitively sculptured study of composer Roy Harris.

Three Artists at Argent

The New England countryside is much in evidence at the Argent Galleries where the watercolors of Helen Stotesbury and the oils of Grace Bliss Stewart are on view until Dec. 12. Miss Stotesbury's watercolors are deftly handled essays on peaceful country life, barn yards, farm houses and friendly little duck ponds. Working in an easy style, the artist records popular subjects with an eye to please.

Also in the country mood, Mrs. Stewart reaches deeper into the more dramatic side of nature—hills purpled by racing clouds with sun accents striking distant fields. These shifting lights scattered over hills and dales produce a sense of expanse as well as adding to the decorative appeal. More freedom is felt in these wind swept uplands than in the conscientiously composed still lifes.

Iowa's 71-year-old Carl Seifert, who
[Please turn to page 26]

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Noorian Collection at Parke-Bernet

PAINTINGS, furniture and books continue to pour into the Parke-Bernet Galleries for dispersal at auction. Leading off the crowded fortnight is the sale on Dec. 3 of paintings by Hals, Van Dyck, Titian, Goya, Cranach and others from the Stout collection. Beginning on the same date, but continuing through the 5th, the galleries offer the Montgomery collection of English and French 17th and 18th century furniture, together with American and French bronzes and Chinese porcelains.

On Dec. 8 and 9 emphasis switches to literature as modern French illustrated books and Audubon and Currier & Ives prints from the Ayer library are placed on sale. Furniture, however, again fills the galleries during the next two sales when the Cutting collection of English & French furniture and dec-

orations, as well as tapestries, paintings and Japanese ivory figures, are offered on Dec. 10, followed by English and French furniture from the Rosenbach collection on the 11th and 12th.

Outstanding sale during the fortnight is the second section of the sale of Near Eastern art and Chinese jade and amber carvings, along with Oriental rugs and art objects, on Dec. 17, 18 and 19 from the Noorian estate. Prominent in the sale is the group of Greek and Egyptian antiquities which includes Hittite seals, Egyptian scarabs, amulets and Babylonian clay tablets with cuneiform inscriptions. Other valuable works in the collection are fine Oriental rugs, Ming statuettes and Persian illuminated manuscripts and miniatures. Worthy of any collector's showroom is the group of Greek and Apulian terra cotta pottery.

The Auction Mart in New York

December 1 & 2, Tuesday & Wednesday evenings, Kende Galleries, Gimbel Brothers, at Jay Gould house; from Fox property: paintings by Rubens, Van Dyck, Reynolds, Tintoretto, Gainsborough & others. Now on exhibition.

December 3, Thursday evening, Parke-Bernet Galleries; from Stout collection: paintings by Hals, Van Dyck, Titian, Goya, Cranach; French paintings of the 17th century and the Barbizon school; works by Josef Israels, Boldini, Schreyer; Modern French painting. Now on exhibition.

December 3, 4, 5, Thursday, Friday & Saturday afternoons, Parke-Bernet Galleries; from Montgomery collection: English & French 17th-18th century furniture; rugs, carpets; silver, porcelain, glass; decorative paintings; American & French 19th century bronzes; Chinese porcelains. Now on exhibition.

December 4 & 5, Friday & Saturday afternoons, Kende Galleries at Gimbel Brothers; from Seth B. Robinson collection: Chinese snuff bottles; from Mrs. G. L. Beer collection: English 18th century porcelain animal groups; from other collections: European porcelains; American bottles, etc.; silver; Brussels tapestries. On exhibition from Dec. 3.

December 8 & 9, Tuesday & Wednesday evenings, Parke-Bernet Galleries; from Ayer collection: Modern French illustrated books & prints; Audubon prints; books on fine arts, ornithology & angling; Currier & Ives prints. On exhibition from Dec. 3.

December 10, Thursday afternoon, Parke-Bernet Galleries; from Cutting collection: English & French furniture & decorations; Oriental rugs; decorative paintings; Brussels & other tapestries; Japanese ivory figures; miniatures; European silver. On exhibition from Dec. 5.

December 10, Thursday evening, Kende Galleries at Gould house; from Albert J. Pan collection; paintings by Old Masters. On exhibition from Dec. 7.

December 10, 11, 12, Thursday, Friday and Saturday afternoons, Kende Galleries at Gould house; from G. P. Bader collection: fine 18th century English & French silver; 18th century French & other furniture; Oriental rugs. On exhibition from Dec. 7.

December 11 & 12, Friday & Saturday afternoons, Parke-Bernet Galleries; from Rosenbach collection: English & French furniture; silver; prints; bronzes; rugs. On exhibition from Dec. 5.

December 17, 18 & 19, Thursday, Friday & Saturday afternoons, Parke-Bernet Galleries; from Noorian estate: Near Eastern art; Chinese jade & amber carvings; tapestries, Oriental rugs; objects of art.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Sargent: <i>The Countess of Lathom</i> (P-B.	
P-B. Rosenbach) M. A. Linah, Art.	\$3,800
Peale, Rembrandt: <i>George Washington</i> (P-B. Rosenbach) M. V. Horgan, Art.	2,300
Van Dyck: <i>Peter Stevens</i> (P-B. McCann)	
Charles Sessler	2,000
Corot: <i>La Mare aux Saules</i> (P-B. McCann)	
M. V. Horgan, Art.	1,800
Vinea: <i>Dream of Love</i> (P-B. McCann)	
Beckmann Ludwig: <i>Unkenneling</i> (P-B. McCann)	1,500
Hall, Harry: <i>Mr. F. Mowrey's "Shannon"</i> (P-B. McCann)	800
Daubigny: <i>River Scene</i> (P-B. McCann)	700
Van Ravestyn: <i>Portrait of a Young Woman</i> (P-B. McCann)	550
	475

Prints

Bellows: Original Lithograph (P-B. McCann)	200
Smith, J. R., after Tieck: Mezzotint Engraving in colors (P-B. Rosenbach)	400
Ward, W., after Corbould: Pair Mezzotint Engraving in colors (P-B. Rosenbach) ..	300

Kende Sales

KENDE GALLERIES of Gimbel Brothers is swinging into action this fortnight with four auctions scheduled to date. Beginning the month with an important sale, the galleries will offer the art property of Mrs. William Fox, including paintings by Gainsborough, Tintoretto, Reynolds, Rubens and Van Dyke, on Dec. 1 and 2 at the Gould house (reported last issue).

Switching from paintings to decorative objects, the galleries will place on sale, on Dec. 4 and 5, Chinese snuff bottles, English 18th century porcelain animal groups, European porcelains and American bottles from various collections in auction headquarters at Gimbel Brothers.

Next sale again emphasizes paintings when works by Old Masters from the Pani collection are auctioned on the evening of December 10, at the Gould mansion. Beginning the same date but continuing through the 12, is the sale of fine 18th century English and French silver, 18th century French furniture and Oriental rugs, also at the Gould house.

McCann Art Brings \$268,382

The art collection of Mr. and Mrs. Charles McCann brought a total of \$268,382 at a series of public auctions concluded at the Parke-Bernet Galleries Nov. 21. A daughter of Frank W. Woolworth of five and 10-cent store fame, Mrs. McCann had been collecting for 25 years. Outstanding items from her property include a gold tea and coffee service, made by the Imperial Russian goldsmith Buch for the Emperor Paul I of Russia, sold to a private collector for \$11,000; a Brussels Renaissance tapestry, *History of Scipio Africanus* (reproduced in Nov. 1 DIGEST), sold to L. J. Marion, agent, for \$5,500; and a French Renaissance needlepoint hanging purchased by the same agent for \$3,600.

Would Organize Artists

At the recent Conference on Science, Philosophy, and Religion held at Columbia University, Professor Allardice Nicoll, director of Yale's School of Fine Arts, offered a plan to raise the standard of art in the nation. He suggested, according to the New York *Herald Tribune*, "that practitioners of the arts be organized into an active, responsible body, corresponding to the medical associations, as a means of eliminating undesirable commercialism in art and awakening in artists a new sense of social responsibility."

The *Herald Tribune* reported, in addition, that Professor Nicoll "deplored the tawdry cynicism of many modern peace-time writers and the 'violent self-exhibitionism' of many of the modern painters, asserting that such tendencies have inclined toward 'destruction of faith in any worthy object,' thus paving the way for a 'despairing, Nazi-like philosophy.'

"He also contested as 'defeatist' and 'humiliating' the view that in war-time the primary function of art is to provide light entertainment. There is much evidence, he said, that the experiences of war strengthen the public taste for worth-while painting and music."

Sold: 1 Monastery

Lot 600, Article 1—5,250 tons of ancient stone from the William Randolph Hearst collection was sold Nov. 14 to an anonymous purchaser for the sum of \$19,000 by Gimbel Brothers. Packed in 10,500 cases, the purchase comprises the half-million dollar monastery of the Cistercian Order of Monks which the acquisitive publisher dismantled and shipped to America by special steamship from Sacremencia, Spain, in 1923.

The monastery is a true millionaire's bargain, even after the cost of shipping from the Hearst warehouse in the Bronx, N. Y., where it now lodges, is considered. Hearst bought it for \$500,000, but when it arrived in New York it was discovered that the stones had been packed in straw and, since it was illegal to bring straw into country because of sanitary regulation, he had to have each stone repacked, a little job costing him about double the \$19,000 which the monastery brought last fortnight. The anonymous purchaser may be further elated by his bargain since the price tag of the monastery, the oldest structure in the Western Hemisphere, first read \$50,000.

In its original state the monastery, built for the monks in 1170 by Alfonso VII, King of Castile, was a two-story structure, about 130 feet long and 120 feet wide, containing a chapter house, refectory, cloister and a number of penitents' cells. It will not be reassembled until after the war, the buyer's attorney, H. Theodore Sorg, admitted, but it will remain on this side of the Atlantic.

Speculation regarding the purchaser is varied. Sosthenes Behn, president of the International Telephone & Telegraph Corporation negotiated for the monastery last year, with the idea of presenting it to the people of Spain. Lack of shipping space prevented the consummation of the deal. Several months ago, it was announced that a bill had been introduced into the Porto Rican legislature to appropriate money to buy the building as a memorial.

Another serious negotiator before the price was reduced was former Governor Alvin Fuller of Massachusetts, who, it is understood, wished to present it to the Boston Museum of Fine Arts. A prospective buyer, too, was the Sixth Avenue Association of New York who considered erecting the monastery on the upper end of Sixth Avenue at the entrance to Central Park. This would be in line with the Association's plan to change the name of the street, following its face-lifting operation by the removal of the Elevated, to "The Avenue of the Americas."

Also listed as possible purchasers on the basis of interest shown in the building when it was first placed on sale at Gimbel's are Amon Carter, Texas publisher, and Notre Dame University.

Dana Show in Chicago

The retrospective exhibition of paintings and drawings by Charles Dana Gibson, creator of the Gibson Girl, which opened earlier in the season at the Cincinnati Art Museum (see Oct. 1 DIGEST), is now in Chicago. It will be on view until Dec. 10 at the Chicago Historical Society.

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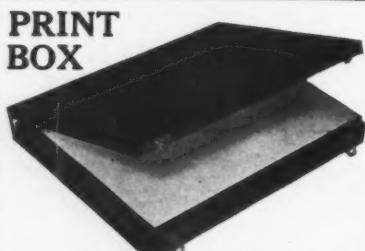
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Missouri Winners

THE ARTISTS of Missouri last month put their wares up for public scrutiny in the City Art Museum of St. Louis. The show, the second in a series of annual Missouri presentations, closed Nov. 30. It drew a total of 550 entries, from which Jurors Clyde H. Burroughs, Jon Jonson and Arnold Blanch selected 107 for inclusion.

The St. Louis *Post-Dispatch*, which editorially described the show as a "splendid device for showing the community how its artists are holding the mirror to its activities and its spirit," reported that "there are some pretty bad pictures included. A few are painfully derivative, and some do not even display much technical facility. But there are some good ones, too."

Top prize, the \$200 McMillan Purchase Award, went to Frederick Shane for his *Tarryall Reservoir*, a rugged, unadorned landscape. The \$100 Anonymous Purchase Prize went to a soldier, Savo Radulovic, now of Camp Carson, Colo., for his *The Homeless*. The two \$25 prizes went to E. Hubert Deines for his wood engraving *Gathering Summer's Bounty*, and to Sacha S. Schnittmann's plaster, *Cancer Crusade*. First honorable mention in the print section went to Martyl for her lithograph, *Stake Drivers*, and in the sculpture section, to Hillis Arnold for his *Three Adolescent Graces*, in plaster-of-paris.

The *Post-Dispatch* included the prize-winners in the "good" column, and in addition selected for special mention the entries of Charles F. Quest, Paulina Everett, Eda Cushing, Martyl, Joseph Vorst and Savo Radulovic.

The *Post-Dispatch* continued: "With its imitation Dalis and copy-cat Picassos, its preponderance of just good craftsmanship and its handful of really outstanding pictures, the show simply reflects the limitations of its field. Missouri, after all, is not Paris at the end of the last century. But if ever it is going to be, then the annual Missouri Show will do much to make it so. . . . As part of the development of a lively interest in the fine arts in Missouri, it is bound to have all the shortcomings and all the brilliance of growth."

18th Century Flashback

Borrowing from some of the greatest public and private collections in the U. S., the Parke-Bernet Galleries, New York, have assembled a particularly fine collection of 18th century French and English art as a benefit show for the American Women's Voluntary Services. Opening on Dec. 19, the exhibition will comprise more than 400 items representative of the best in the fine and decorative arts of the period (a more detailed account will appear in the DIGEST next issue).

The directors have employed intelligent showmanship. Setting the items in a series of period rooms, authentic to the most minute detail, the Parke-Bernet Galleries will recreate as nearly as possible the atmosphere of an art patron's home in the Age of Reason. Collections drawn upon include the Bache, Blumenthal, Untermyer, Harkness, De Coppet, Marshall Field, Harrison Williams, Bruce and Widener.

Artists Lives

BY JUDITH KAYE REED

A shock to anyone who has read *La Vie Boheme* should be this ancient Indian definition of an artist: "He should be one who, delighting in the worship of God, is holy, learned, self-controlled and charitable . . . is faithful to his wife and avoids strange women."

A clause that was included in any contract Verrochio, Renaissance painter and architect, signed stipulated that "the door of the cellar or whatever place the wine is kept should be left constantly open so that I may have a drink whenever I wish without having to ask leave from anyone."

The arts vs. the luxuries of kingship: When Giotto, a tireless worker, was employed by King Robert at Naples the latter became fearful for the artist's health and remarked that "If I were you I would leave work and rest."

"So would I, Sire," the painter replied, "If I were you."

Quentin Massys, a contented blacksmith, fell in love with a painter's daughter, but his suit was dismissed by the old gentleman who had set his heart on an artist son-in-law. Massys, however, was not above rising to conquer and so the inscription on the tomb of this famous Flemish painter reads: "Love converted the Smith into Apelles."

Painters who complain that art is neglected in the modern world may find dubious consolation in this note which Lucas Moses, 15th century German painter added to the signature of one of his paintings:

"Cry aloud Art and mourn bitterly, for no one now desires you! Alas!

"1431—Lucas Moser of Weil, Master of this work. Pray God for him."

When Portinari, the Brazilian artist, was a student in Rio de Janeiro he was so impoverished that the only lodging he could afford was the bathroom of a boarding house. From ten p.m. to five a.m. he slept on an improvised bed there. At five o'clock each morning he had to be up and out to make way for the earliest rising lodger.

Over the grave of Hubert van Eyck, often called the father of oil painting technique, there is this inscription:

"Take warning from me ye who walk over me; I was as you are, but am now buried and dead beneath you. Thus it appears that neither art nor medicine availed me; honor, wisdom, power, affluence are spared not when death arrives."

"I was called Hubert van Eyck, I am now food for worms. Formerly known and highly honored in painting—this was shortly to nothing. It was in the year of the Lord one thousand four hundred twenty-six, on the eighteenth day of September, that I rendered up my soul to God—suffering. Pray God for me, ye who love art, that I may attain to His sight. Flee sin, turn to the best, for ye must follow me at last."

The Art Digest

BOOKS: REVIEWS & COMMENTS

Humans Are Funny

CONVERSATION PIECES. By Alajalov. Text by Janet Flanner. New York: Studio Publications; 104 pp. of text and illustrations (many in color); \$3.50.

Reviewed by FRANK CASPERS

THROUGH a remarkable coincidence, a book that cries out to be sent as a Christmas present has been published—right in December. It's devoted to the accomplished, sophisticated and humorous creations of Constantin Alajalov, a Russian of expansive talent, penetrating wit and slow, sad eyes that are quick to probe the psychological well-spring of the American character. Many of the illustrations appeared first in *The New Yorker*.

Alajalov can attend a horse show, a theatrical rehearsal, an airplane factory or an army show and come away with a pictorial observation that is both shrewd and amusing, and as deft as it is telling. Janet Flanner, in the book's text, puts it this way: "As a satirist Alajalov paints, quite kindly, what in words would be too cruel to say. As an artist in his *genre*, what he really draws are conclusions."

His conclusions, subtle in color, line and humor, are generally to the effect that people are funnier than anybody. By gathering together a sizeable number of Alajalov conclusions, in both black and white and in color, Studio

Publications assembled a delightful panorama of people who appear, generally, slightly below their best. The book is large and lush and packed with chuckles.

BOOKS IN BRIEF

THE PAINTINGS OF REMBRANDT. Edited, by A. Bredius. New York: Oxford University Press; 41 pp. text; 630 plates; two volumes; \$12.50.

The noted scholar Bredius contributes a biography of Rembrandt and a complete catalogue of his works. The reproductions, 630 in number, constitute a vivid panorama of one of the most brilliant careers in art. Edition is limited to 950 two-volume sets and is, without reservation, a "must" for collectors, teachers, appreciators.

COLOR AND METHOD IN PAINTING. By Ernest W. Watson. New York: Watson-Guptil, Inc.; 141 pp.; profusely illustrated (incl. 12 color plates); \$5.

Twelve prominent and varied American painters here reveal their methods of working, their palettes, their objectives. Reproductions carry through from initial sketch to completed oil, watercolor or pastel. Text is based on the author's interviews with the artists and

was previously run in his magazine, *American Artist. Personal, instructive, beautifully presented.*

ART DIRECTORS 21ST ANNUAL. New York: Watson-Guptil, Inc.; 176 pp.; profusely illustrated in black-and-white & color; \$6.

This 21st annual reproduces superbly all entries in the Art Directors' Annual which hung last spring in the Metropolitan Museum. The year's best in advertising art, illustration and advertising design is here gathered into one dramatic volume. Students aiming for this field should not be without it; practitioners will find it immensely stimulating, informative, and no less a "must."

SILK SCREEN COLOR PRINTING. By Harry Sternberg. New York: McGraw-Hill; 78 pp.; profusely illustrated; \$2.50.

One of the medium's best-known practitioners here explains how silk screen prints are made. This increasingly popular fine and applied arts medium has countless war and peace-time uses. Sternberg gives explicit instructions, step by step, in text and photographs.

MEN OF THE R.A.F. By Sir William Rothenstein and Lord David Cecil. New York: Oxford University Press; 134 pp.; 40 illustrations; \$3.

A discerning, penetrating picture of the gallant R.A.F. flyers. Text and drawings introduce the men, analyze them and describe their work. Informal and informative. Rothenstein's drawings are eloquent, full of character and accurate.

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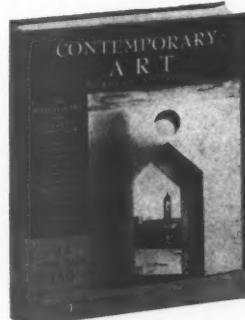
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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Austin, Texas

TEXAS FINE ARTS ASSOCIATION'S 1st INTERNATIONAL, opening Mar. 1, Elisabet Ney Museum. Open to all artists. Media: prints and drawings. No fee. Prizes, jury. Due date of entries: Feb. 15. For entry blanks and details write Lona Wilson, Secy., Ney Museum, Austin, Tex.

SWEDISH-AMERICAN ART ASSOCIATION, Jan. 30-Feb. 20, Club Woman's Bureau, Mandel Bros. Open to all artists of Swedish descent. Fee: \$1 membership. Media: All. Entry cards due Jan. 16. For complete data write Mae S. Larsen, Exhibition Committee, 4437 N. Francisco Ave., Chicago, Ill.

Jackson, Miss.

MISSISSIPPI ART ASSOCIATION ANNUAL, Feb. 1-28, Municipal Art Gallery. Open to all American artists. Fee: \$1.00 for non-members. Medium: oil. Entry cards due: Jan. 20. Prizes. Jury. For details write Mrs. John Kirk, Secy., 927 N. Jefferson St., Jackson, Miss.

Lowell, Mass.

AMERICAN ARTISTS PROFESSIONAL LEAGUE EXHIBITION. Open the year round at Whistler's Birthplace, an art museum, to all professional artists. Six to eight weeks' exhibition. Fee: \$1.50 plus expenses. For information write: John G. Wolcott, Chairman, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

76th ANNUAL AMERICAN WATERCOLOR SOCIETY, Mar. 24-Apr. 14, National Academy Galleries. Open to all artists. Media: Watercolor and pastel. Jury. Prizes. Fee: \$1 membership. Receiving date: Mar. 15. For details write: Exhibition Secretary, American Water Color Society, 1082 Fifth Ave.

BOMBSHELL ARTISTS GROUP 2nd ANNUAL, Jan. 4-16, at the American-British Art Center. Open to all artists "who produce progressive work." Fee: \$2 membership. All media. For further information and entry blanks write to Arthur Silz, Secretary, 224 E. 12 St., N. Y. C.

NATIONAL ASSN. OF WOMEN ARTISTS 18th ANNUAL, Apr. 5-24, American Fine Arts Gallery. Open to members. Mediums: oil, watercolor, black & white & sculpture. Fee: \$1 per exhibit. Jury. \$1,500 in prizes. Works due Mar. 29. Miss Josephine Droege, Nat'l Assn. Women Artists, 42 W. 57th St., New York, N. Y.

Norfolk, Va.

1st ANNUAL OF CONTEMPORARY VIRGINIA OIL PAINTING, Jan. 10-31, Museum of Arts and Science. All original oils by living Virginia artists not previously

exhibited eligible. Jury, prizes. Entry cards due Dec. 17. For cards and further information write Mrs. F. W. Curd, Chairman of the Prize Bureau, 724 Boissevain Ave., Norfolk, Va.

Philadelphia, Pa.

15th AMERICAN LITHOGRAPHY ANNUAL, Jan. 22-Feb. 12, Print Club. Open to all American Artists. Entries due: Jan. 15. For further data write Mrs. C. F. Crawford, Print Club, 1614 Latimer St., Philadelphia.

FINE ARTS CENTER 5th ANNUAL REGIONAL, Apr. 10-May 15, Parkersburg Fine Arts Center. Open to residents and former residents of West Virginia, Virginia, Ohio and Pennsylvania. Media: Oils, watercolor. Entry fee: \$1.00 for each class. Jury, prizes. Entry cards and work due Apr. 1. For details write The Parkersburg Fine Arts Center, 317-9th St., Parkersburg, W. Va.

Portland, Me.

60th ANNUAL EXHIBITION, Feb. 28 to Mar. 28, at L. D. M. Sweat Memorial Art Museum. Open to all artists. Media: oil, watercolor, pastel. Entry cards due: Feb. 6; works due: Feb. 13. Fee: \$1. For full information write L. D. M. Sweat Memorial Museum, Portland, Me.

Springfield, Mass.

SPRINGFIELD ART LEAGUE ANNUAL, Feb. 7-28, Springfield Museum of Arts. Open to members. Media: all. Jury. \$805 cash prizes. Fee: Annual \$3 membership. Cards due: Jan. 26; entries due: Jan. 28. For further information write Helen Knox, 129 Summer Ave., Springfield, Mass.

Syracuse, Ind.

JURIED SALON, Jan.-Dec., Wawasee Art Gallery. Open to all artists. Media: Oils, watercolors, pastel, etchings. Cash prizes. Fee: \$5, payable before Jan. 15. Last date for entry: Feb. 15. For further data and entry blanks write F. E. Marsh, Director, Wawasee Art Gallery, Syracuse, Ind.

Youngstown, Ohio

ANNUAL NEW YEAR SHOW, Butler Institute, Jan. 1-31. Open to present and former residents of Ohio, Pa., Va., and W. Va. Media: oil & watercolor. Prizes: \$700. Due date of entry cards: Dec. 12. For information write Secretary, Butler Art Institute, Youngstown, Ohio.

Washington, D. C.

WASHINGTON SOCIETY'S 52nd ANNUAL, Jan. 15 to Feb. 14, Corcoran Gallery of Art. Open to members and residents of District of Columbia, Maryland, Virginia. Media: oil, sculpture. Jury. Medals & cash awards. Fee: \$1 for non-members. For entry cards write Garnet W. Jex, Secretary, Society of Washington Artists, 6010 20th St. N., Arlington, Va.

CORCORAN ALUMNI AND STUDENT SALES EXHIBITION, Dec. 12-Jan. 13, Corcoran Gallery. Open to alumni and advanced students of Corcoran School of Art. Media: All. Jury. Pictures should be priced between \$5 and \$50. Works received Dec. 7. For entry slips and further information write Agnes Mayo, Secretary of Corcoran School of Art, Washington, D. C.

Competitions

MUSEUM OF MODERN ART'S \$500 COMPETITION for designs to be used in therapy for disabled soldiers and sailors. Open to all artists and designers. Closing date: Dec. 15. All entries to be exhibited at the Modern. Jurors will be chosen from museum staff, professional therapists and merchandising experts. For entry blanks write Armed Services Program, Museum of Modern Art, 11 W. 53rd St., New York City.

NATIONAL SOAP SCULPTURE COMMITTEE'S 19th annual soap sculpture competition. Closing date: May 15, 1943. Procter & Gamble prizes totaling \$1,120. Distinguished sculpture jury. For full data write National Soap Sculpture Committee, 80 E. 11th St., New York City.

SPRINGFIELD MUSEUM OF FINE ARTS COMPETITION FOR LIBRARY MURAL based on any one of four themes and carrying an award of \$4,500. Open to all artists of the United States, Canada and Mexico. Closing date: May 24. Jury. For full data on subject matter, size, entry blanks, etc., write to Springfield Museum of Fine Arts, Springfield, Mass.

Praise for Ritschel

ARTHUR MILLIER, critic of the Los Angeles Times, paid a fine tribute to California's veteran painter of the sea, William Ritschel, after visiting the artist's November exhibition at the Biltmore Art Gallery. For special laurels, Millier selected *Carmel Highlands Coast* and *Song of the Sea*, "two masterpieces of marine painting."

"At 78 Ritschel is a grizzled veteran of the brush," wrote Millier. "A thoroughly seasoned painter, a professional. He lives by painting and he paints many sorts of pictures.

"Many of these are just nice pictures, always well done. Then, every so often, something happens in that keep-like studio of his, washed by the cold Pacific rollers, and Ritschel puts out a masterpiece. Like these two it will rank among the finest paintings of the sea.

"*Carmel Highlands Coast* is a powerful symphonic painting of the waves which ceaselessly surge in upon the wild, mysterious, somehow threatening coast. It is a masculine picture. Aside from its beauty as painting it epitomizes the endless drama of pounding sea and unyielding hills. Its color captures another dramatic element peculiar to that coast—the conflict between sun and fog. The eye is given a wonderful range of experience between the glittering foam and the dark, fog-shrouded shore. This is as great a picture as Ritschel has ever painted.

"*Song of the Sea* is a masterpiece in opposite vein. We are transported to the open sea for a playful, lyrical dance of blue and green water and tossed diaphanous spray. Yet there is no lack of strength. It's the sea in silk gloves, or a Sapphic ode."

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December 1, 1942

The Field of American Art Education

Bridging the Gap

ONE OF THE major weaknesses of U. S. schools is their isolation from the facts of life as known in the world outside. Students, carefully shielded from reality, leave the classroom all too oblivious of what the work-a-day world expects of them. One institution doing something about this school-commercial-world gap is the Rhode Island School of Design at Providence, R. I.

The school's bridging equipment took the form of a Project Development Center which acts as a liaison agency between capable, mature students, and actual commercial assignments. Many New England companies bring to the Center specific design problems, each of which is assigned to appropriately trained students who enter into a cost-time contract with the various firms.

The contracting student makes preliminary designs, gets the client's OK, makes scale models, estimates the cost of completed models, purchases materials and supervises assembly and installation. From contract to installation, the procedure is strictly on a business basis, with the student learning how to channel his creativeness and his specialized training into the demands of commerce.

The Center, reports Royal B. Farnum, the School's executive vice-president, is self-supporting and has met every test since it was instituted. The Center's program, he continues, "catches the student at the end of his first year of objective study and directs his thought into more concrete channels. It gives him a chance to set his teeth into actual industrial problems and to meet the exacting requirements of a client. It develops self-confidence, speed, accuracy, promptness and a professional sense of responsibility which is so essential but which usually is lacking in the recent graduate."

Book Learnin'

"Before the war, education in America was gradually going to seed. We have always made a fetish of our great historically new institution of free Education with a capital E in this country and there was nothing wrong with that except that we overdid it, as usual, putting the job of teaching exclusively in the hands of the white-collar class and making "booklearnin'" a badge of so-

cial distinction and supporting an enormous multitude of people whose business it was to tell us 'how' to do everything we did: They taught us to do everything but work, as the war has so disastrously revealed. 'How to Eat,' 'How to Sleep,' 'How to Make Friends and Influence People,' 'How to Become a Master Artist, in 6 easy lessons,' 'How to Walk,' 'How to Talk,' I even saw a book the other day entitled 'How to Breathe' ! ! ! No wonder the spies from Berlin and Tokyo sent back word that we were a race of congenital morons."—JOHN GARTH in *San Francisco Argonaut*.

An Airacobra Is Born

The Albright Art Gallery in Buffalo is currently demonstrating how a museum can serve its community and the war efforts at the same time. Drawing upon one of its largest war industries, the airplane factory of the Bell Aircraft Corporation, the Gallery has assembled an educational display of splendid photographic enlargements tracing the evolution of a Bell Airacobra from the drafting board to flight in dramatic sequence. A subsequent series shows planes being crated and shipped to foreign fields. The show's climax: exciting pictorial reports of the Airacobra's exploits on Allied battle fronts.

The exhibition, besides being instructive and exciting in itself, helps focus local attention on the war effort and on the part that Buffalo business is playing in that effort. War workers are given the morale-boosting experience of seeing just how their individual tasks are fitted into the actual battle scene.

Art-and-Society Lectures

Douglas MacAgy, curator of the San Francisco Museum of Art, will give four lectures on "Society and the Arts," on successive Tuesdays beginning Dec. 1. MacAgy will show how art has changed in this age of specialization, and will also indicate how this change has narrowed our own attitude to the arts as vehicles of human expression. The lectures will be illustrated with paintings, music, poetry and architecture.

Glarner at Master Institute

Artist Fritz Glarner has joined the faculty of the Master Institute of United Arts. He will conduct an introductory course in the concepts of modern art.

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57th Street Review

[Continued from page 191]

took up self-expression in the black and white medium "after neglecting it for 53 years," is exhibiting prints and drawings at Argent. Seifert likes exciting events as perceived in his many-peopled compositions of fires, floods and theatre crowds. An ex-grocer, he knows how interesting a store counter can be as art material. Head studies have a Picasso appearance, although it is doubtful if Mid-Western Seifert ever saw Picasso.

Vendome Group

Stealing the four-man show at the Vendome Galleries (through Dec. 7) are the works of Louis Lespi, an accomplished and diversified painter whose compositions take in city views as well as Connecticut landscapes. Touched a bit by the influence of Leon Kroll, Lespi comes into his own with the outskirt scene *Evening* and *Spring*, one of those meager Manhattan backyards so seldom allotted to city dwellers.

The watercolors of Rockwell Schaefer are more tightly rendered, but breadth and mood are caught in *Old Dock*, *Land and Sea* and the sparkling *Night Scene*. More static and drained of any richness of color are the compositions of Leandro J. Delgado, who puts in his best appearance with the beach scene *Boat Tender* and the familiar Provincetown view (motif No. 1) *Across the Bay*. The show is rounded out with Joseph Buzzelli's "porcelli" paintings, heads and figures treated in a colorful and energetic manner, glazed and baked in the artist's own individual technique.

Charles Owens Returns

Charles Owens, a different young painter with an unusual slant on things, is making another solo appearance at the Wakefield Galleries (until Dec. 12) a successful follow-up of his late Spring show which proved Owens to be a painter worth watching. Not so concerned with technique as with the poetic quality of the subject, Owens is interested in the eerie light effects of lonely avenues, orchards in twilight and deserted sidewalk cafes under dim street lights. Owens has a positive yet subtle color sense working with the strong greens and sky tones—as in the Rydersque *Grove* and the simply styled *Night*. A nostalgic atmosphere pervades *Dusk on the Hill*, with its strange slanting light and finely patterned gnarled trees. Still another spell steals over the forlorn *House by the Wayside* and *Spring Orchard*, frothy with blooms and rich with shady greens.

Montross Group Annual

Variety of style and subject may be found in the Ninth Annual Exhibition at the Montross Gallery through Dec. 6. Here are discoveries by newcomers as well as canvases by better known artists whose recent work makes renewed acquaintanceship a pleasurable procedure. Whitney Hoyt is represented by two fine examples, *Country Bouquet* and the well designed *Along the Lehigh Valley*. The young painter Alan Brown who specializes in textural still lifes, is here seen in the simple study, *Dead Sparrow*. Frank Stanley Herring gives a refresh-

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The Art Digest

ing glimpse of rural spring, while Ann Kocsis contributes a rather static but colorful *Wash Day*. Other interesting canvases are *Before the Race* by Richard L. Hubbard, an amusing long-haired musician *Mazarto* by Gerry Brandman, another old fellow by Molly Guion, an ambitious still life *Corner in the Studio* by Edwin Lonstorf and an illustrative but nicely patterned *Concert in the Park* by Donald Lynch.

Landscapes by Dorothy Morlan

The sun seldom shines in Dorothy Morlan's landscapes at the Sixtieth Street Galleries, where moody but not somber scenes of open country are on view until Dec. 12. Pine and birch trees stand alone or are grouped in hushed quiet, while horizons remain high and mystical. Preferring the great open spaces, Miss Morlan has found most of her material in expansive Colorado and amid the challenging Rockies, as in *Glade in the Rockies in May*, a pattern of pure color, and *Autumn Retreats to the Hills*, resplendent with Gauguin reds and deep oranges, and the symmetrically decorative *Unbroken Snow*. A number of small canvases also reveal the artist's sincere response to nature.

The large group show previously presented at the Sixtieth Street Galleries included rather vigorous and strongly decorative watercolors of flower subjects by Beth Creevey Hamm, impressionistic landscapes by Stella Bogart, a number of well managed portraits by Roy G. Perham, a varied group of compositions by Ethel M. Dana, a few flowing flower subjects by Irene M. Luke and sculpture in the classical vein by Gertrude Fosdick.

The Bright Side

From his studio in Rockport, Mass., Anthony Thieme has sent a group of oils to the Grand Central Galleries, in whose Gotham Hotel Branch they will remain on view through Dec. 12. Thieme, a fluent technician, has called his show "The Bright Side," a title well chosen, because his subjects are sunny and unclouded by political or military issues. His skilled brush moves with dispatch and authority across the canvas, investing pigment with the salty quality of ships, ocean views and dock scenes. There are overtones of peace and a reassuring quiet to his landscapes, most of them depicting the lazy, tree-shaded streets of his native Cape Ann village.

To Sea With Gordon Grant

Gordon Grant handles watercolor without hesitation. He has explored the medium's possibilities and has selected certain facets to amalgamate in his personal style. Grant is a disciplined, though not a meticulous technician; he keeps his washes moist and alive, but under the control needed to meet his demands for accuracy. Grant knows ships as only a sailor can know them, and he has the enthusiast's respect for accuracy of de-

tail. Hence, his ships, which dominate his show at the Grand Central Galleries (through Dec. 12), meet the exacting test of the sailor as well as that of the artist. Sailing vessels are shown riding swells far at sea or idling in busy harbors.

The spirit of the sea dominates Grant's figure subjects, too, for they are mostly depictions of deep-sea fishermen and sailors. They are shown in good weather and foul—accurately, for Grant is as thoroughly at home when catching the illusive ingredients of weather as when putting down the cut of a jib or the sweep of a hull.

Blennier Flowers Decorations

There is a colorful brightness to the rooms in which the Grand Central Galleries have hung the latest flower paintings by Carle Blennier (through Dec. 12). The artist knows his subject, and is adept at catching the fragrance and delicacy and the innate character of flowers. He is not afraid to use color, and his canvases, as a result, are vivid, but by no means gaudy. Blennier is not a realist in the sense that his goal is the rendition of complete detail. Rather, it is the over-all character, the pattern, the general effect that interests him. The result is refreshing and decorative, in the best meaning of the term.

Physicians Display Their Art

Artists to the contrary, there must be something soothing in the practice of art for it is the field most often turned to by weary members of other professions. In addition to the exhibition of paintings by musicians (see report on page 12), there is in New York an exhibition of art by physicians and dentists, current to Dec. 18. More than 150 paintings, prints and sculptures are on view at 49 East 34th Street under the sponsorship of the *New York Physician*, a doctor's news magazine, and the Eimer and Amend Apothecary.

Proceeds from the sale of the exhibited works will go to the American Flying Service Foundation, an organization giving medical assistance to candidates for the air forces.

Gimbels Buys a Magazine

Gimbels Brothers store has taken over the antiques magazine, *The Compleat Collector* which suspended publication a few months ago. The magazine, which has become the official organ of the store's fifth floor art and antique department, is now edited by Wallace H. Campbell, executive editor, and Zillah Whited, managing editor.

Austin Drawings in California

The imaginative and spirited drawings of Darrel Austin, seen recently at the Perls Gallery, New York, are on view, through Dec. 20, at the San Francisco Museum of Art.

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The following are the 1942 American Art Week Prizes to be awarded at the League's Annual Dinner-Meeting in New York City late in February:
I. Medal of Honor—by Georg Lober, N.A. (League Seal designed by Edward B. Edwards).
II. Rocks at Ghost Ranch, Albiquin, New Mexico, oil painting by John Young-Hunter.
III. Sunday at Rancho de Taos, oil painting by Nils Hogner.
IV. Merrimere Island, oil painting by Frank Wilson.

V. House at Sag Harbor, watercolor by Clara Stroud.

VI. Baby's Head, color etching by Margery Ryerson.

VII. Mother and Child, etching by Margery Ryerson.

VIII. The Florence Marsh Memorial Painting.

Reporting on Artists' Colors

This report, made to the Fine Arts Federation of New York by the Standing Committee on Painting, should be of interest to every painter. It gives an idea of the constant effort on the part of the League to bring about dependable conditions in the matter of artists' oil paints.

It again points the use each individual artist can be and the importance of his demanding colors which have the League's seal on the tube or displayed on cards in the dealer's sales rooms.

Standing Committee on Painting

REPORTS—that the American Artists Professional League, which is a con-



AMERICAN ART WEEK PRIZE 1942—Rocks at Ghost Ranch, Albiquin, New Mexico, by John Young-Hunter, now living in Taos, New Mexico is represented in many museums at universities here and abroad: Worcester, Dayton, Oberlin, Harvard, Princeton and Johns Hopkins; in the Luxembourg, Paris, National Gallery of British Art, London, Walker Art Gallery, Liverpool, Dundee, Scotland and Wellington, New Zealand art museums, and Government House, Ottawa, Canada. He has received high recognition and honors including a silver medal, Paris Salon 1914, and the gold medal of The Allie Artists of America in 1933.

stituent member of the Fine Arts Federation of New York, continues its watchfulness and activities in the field of artists' oil colors with gratifying results.

The National Committee on Technique of the League, which is ably advised by a highly trained and experienced technician and chemist, has been able to bring about such a standard of excellence that our artists may now safely use colors which bear the seal of the League, or which are backed by the display cards in the dealers' sales-rooms, with assurance of their permanency.

Obviously the tests of colors, findings and requests for improvement in the tinting strength, grind, mixture, etc., are never published. The League acts in a spirit of cooperation with the manufacturers who have always manifested a readiness to accept its suggestions and requests for changes whenever any of the colors tested did not meet the high standard set by the League's Committee. New samples are then examined and if any are still below par, another reformulation is requested—and always met. The result of this cooperation between the manufacturers and the League is that when this project was first launched, less than 10 per cent of artists' colors purchased in America were of American manufacture; now, even before this war, less than one per cent are made abroad.

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AMERICAN ART WEEK PRIZE for 1942—Sunday at Rancho de Taos, by Vil Högner. Oil painting 25 x 30 inches. He is a member, among others, of The National Society of Mural Painters, and is represented by work in public buildings in many states by murals, portraits, watercolors and prints; has illustrated a series of books written by his wife and published by MacMillan; for some years was on the faculty of the University of New Mexico. He is well known to our members as the Chairman of the League's National Regional Chapters Committee.

in the use of pigments that are stable in color, the League has been supplying gratis to the art schools for distribution among their students its leaflet setting forth essential information about pigments the professional artist should use because each is known to be permanent. There is a copy here for all present.

The League earnestly requests the cooperation of all art societies, and particularly those represented here, in this important undertaking. From such unity of effort will spread that fuller knowledge and universal demand for artists' colors which have that seal of approval, which assures artists that they are buying colors with a known history for permanence.

Respectfully submitted,
JOHN SCOTT WILLIAMS
TABER SEARS
WILFORD S. CONROW, Chairman
New York, November 24th, 1942.

The Artist's Bookshelf

By Theodore Bolton

[Continued from October 15 issue]

5. Art Books on Technique

DOERNER, MAX

THE MATERIALS OF THE ARTIST AND THEIR USE IN PAINTING WITH NOTES ON THE TECHNIQUE OF THE OLD MASTERS. New York, Harcourt, 1934. Translated by Eugen Neuhaus. 8 plates after well-known paintings.

Partial contents: preparation of grounds for easel pictures; pigments; binding media; painting in oils, tempera painting; tempera as underpainting for oil; pastel painting; painting in water colors; mural painting; technique of the old masters; restoring of easel pictures. Doerner states of his book: "It is not intended as a

course in painting because it is no more possible to learn to paint from books than to learn to swim on a sofa."

FISCHER, MARTIN

HINTS TO ARTIST-PAINTERS, PIGMENTS, A COLLECTION OF EXCERPTS FROM THE WRITINGS AND LECTURES ON PERMANENT PAINTING GIVEN BY MARTIN FISCHER. New York, The American Artists Professional League, Incorporated, June, 1940. Edited by Margery Ryerson. 18 unnumbered page pamphlet. Third printing.

An important booklet on the chemical contents in various pigments. The author holds that: "There will be no improvement in manufactured goods until the artist knows more about the chemistry of his pigments than the salesman." There is also an insert sheet: "Layout of the permanent palette."

GUPTILL, ARTHUR L.

DRAWING WITH PEN AND INK AND A WORD CONCERNING THE BRUSH. New York, Pencil Points, 1928. Introduction by Franklin Booth.

By far the most useful book on the subject. The book is profusely illustrated. Techniques, composition, and types of illustration are separately treated. Under techniques the following subjects are included: materials, early practice, tone, value, outline, light and shade and life drawing. A separate section is devoted to architectural rendering in pen and ink. The discussion on composition is related chiefly to architecture and landscape. The types of work suitable for pen and ink under discussion are: book and magazine illustration, advertising illustration. The author was formerly an instructor in the art and architectural classes at Pratt Institute. He is also a professional illustrator.

[To be continued]

December 1, 1942

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CALENDAR OF CURRENT EXHIBITIONS

ALBUQUERQUE, N. Mex.
La Quinta Gallery Dec.: *Paintings, Jesus Guerrero Valvan*.

ANDOVER, MASS.

Adison Gallery To Dec. 16: *Architecture in Painting*.

John Esther Gallery Dec.: *Oils, Gorianski*.

ASBURY PARK, N. J.

Fine Arts Gallery Dec.: *Society of Fine Arts' Membership Exhibition*.

ATHENS, OHIO

University Gallery To Dec. 15: *Ohio Printmakers*.

BALTIMORE, MD.

Museum of Art To Dec. 20: *Contrasts in Impressionism*; To Dec. 31: *Drawings & Sculpture, Arnold Geissbuhler*; To Dec. 27: *Paintings, Bruegel*.

BOSTON, MASS.

Doll & Richards To Dec. 5: *Crayons on portraits, Robert Freeman*; Dec. 8-24: *Watercolors, Andrew Wyeth, Grace Horne Galleries*; To Dec. 5: *Watercolors, John Whorf; Paintings Janet Folsom*; Dec. 7-Dec. 19: *Boston Art Club*.

Guild of Boston Artists To Dec. 5: *Pastels, Laura Coombs Hills*; Dec. 7-26: *Watercolors, Elizabeth H. T. Huntington*.

Institute of Modern Art To Dec. 24: *Objects by Modern Artisans*.

Museum of Fine Arts Dec.: *Christmas Exhibition*.

Public Library Dec.: *Forain*. Robert Voss Galleries To Dec. 12: *18th & 19th century English Paintings*.

CHICAGO, ILL.

Arts Club Dec.: *Kisling, Franklin C. Wakins, Jacques Lipchitz*.

Art Institute To Dec. 10: *Grant Wood Memorial: American Annual*. Galleries Assn. Dec.: *Members Exhibition*.

Palette & Chisel Academy Dec. 5-31: *Annual Exhibition*.

CINCINNATI, OHIO.

Taft Museum Dec. 7-Jan. 3: *Children's drawings & paintings*.

CLEVELAND, OHIO

Art Museum To Feb. 14: *Severance Collection*.

COLUMBUS, OHIO

Gallery of Fine Arts Dec.: *Edward Parker Hayden Memorial*.

CONCORD, N. H.

New Hampshire State Library To Dec. 24: *Posters of Last War*.

DALLAS, TEX.

Museum of Fine Arts To Jan. 3: *Texas General Exhibition*; 2nd *Texas Print Annual*.

DAVENPORT, IOWA

Municipal Art Gallery To Dec. 26: *Red Cross War Posters*.

DAYTON, OHIO

Art Institute Dec.: *Gallery Additions*.

DETROIT, MICH.

Institute of Arts To Dec. 20: *Annual Exhibition by Michigan Artists*.

DUBUQUE, IOWA

Art Association Dec.: *Paintings, Francis Chapin*.

FITCHBURG, MASS.

Art Center Dec.: *Portraits*.

GRAND RAPIDS, MICH.

Art Gallery Dec.: *Leonardo da Vinci*.

GREEN BAY, WISC.

Neville Public Museum To Dec. 12: *National Soap Sculpture Exhibit*; Dec. 6-28: *Watercolors by Springfield Artists*.

HAGERSTOWN, MD.

Washington County Museum Dec.: *Singer Collection*.

HOUSTON, TEX.

Museum of Fine Arts To Dec. 22: *Selected Paintings*.

INDIANAPOLIS, IND.

John Herron Art Institute To Dec. 18: *Contemporary British Painting*.

IRVINGTON, N. J.

Free Public Library To Dec. 19: *Lindsay Morris Sterling*.

KANSAS CITY, MO.

Nelson-Atkins Museum Dec.: *French Painting*.

LOS ANGELES, CALIF.

County Museum Dec.: *Collection of Erick Maria Remarque*.

Foundation of Western Art Dec.: *Paintings by Student Artists*.

James Vigoreno Galleries Dec.: *Christmas Exhibitions*.

Dalzell Hatfield Galleries Dec.: *Dufy Paintings*.

LOUISVILLE, KY.

Speed Memorial Museum Dec. 6-27: *Group Show*.

LOWELL, MASS.

Whistler's Birthplace To Dec. 10: *Group Show*.

LYNCHBURG, VA.

Randolph-Macon Art Gallery To Dec. 15: *Paintings, Harriet Fitzgerald*.

MADISON, WIS.

Wisconsin Union Dec.: *Modern French Painting*.

MANCHESTER, N. H.

Currier Gallery Dec.: *Cleveland Art Show; Whistler prints*.

MEMPHIS, TENN.

Brooks Memorial Art Gallery To Dec. 20: *Art of the Armed Forces*.

MINNEAPOLIS, MINN.

Institute of Arts Dec.: *Etchings, Anders Zorn*.

University Gallery To Dec. 26: *18 Artists from 9 States*.

MONTCLAIR, N. J.

Art Museum Dec.: *Group Show*.

MONTGOMERY, ALA.

Museum of Fine Arts Dec.: *Chinese Exhibition*.

NEW HAVEN, CONN.

Public Library Dec. 9-18: *Paintings, Margaret M. Hopkins*.

NEW LONDON, CONN.

Lyman Allyn Museum Dec.: *19th Century Lithographs*.

NORTHAMPTON, MASS.

Smith College To Dec. 18: *French Canadian Primitives*.

OAKLAND, CALIF.

Art Gallery Dec. 10-Jan. 1: *Thirteen Watercolorists*.

OKLAHOMA CITY, OKLA.

WPA Art Center Dec. 13-Jan. 3: *Paintings, Adah Robinson*.

OMAHA, NEBR.

Joslyn Memorial Dec.: *Six States Exhibition*.

PHILADELPHIA, PA.

Academy of Fine Arts Dec.: *Selected Paintings*.

Art Alliance To Dec. 13: *Watercolors, Adolf Dehn*.

Carien Galleries Dec.: *American Folk Art*.

Woodmere Art Gallery Dec. 6-27:

3rd Annual Oil & Sculpture Exhibition.

PITTSBURGH, PA.

Carnegie Institute To Dec. 27: *Paintings, Henri Rousseau*.

PORTLAND, ME.

Sweat Memorial Museum To Dec. 20: *Francis O. Libby*.

PORTLAND, ORE.

Art Museum To Jan. 3: *50th Anniversary Exhibition*.

PROVIDENCE, R. I.

Art Club Dec. 8-27: *Annual Exhibition*.

Museum of Art Dec.: *Van Gogh*.

ROCHESTER, N. Y.

Memorial Art Gallery To Dec. 13: *Carnegie Teaching Exhibition*.

ROCKPORT, ILL.

Art Association Dec. 7-Jan. 3: *Paintings, Harry A. Davis, Jr.*

SACRAMENTO, CALIF.

Crocker Art Gallery Dec. 2-31: *Sculpture, Raymond Puccinelli*.

ST. LOUIS, MO.

City Art Museum Dec.: *Group Show*.

SAN FRANCISCO, CALIF.

Palace of the Legion of Honor Dec.: *Robert Henri; Canadian War Posters*.

SAN ANTONIO, TEX.

Witte Memorial Museum Dec. 13-31: *Donald Vogel & Barbara Maples*.

SAN FRANCISCO, CALIF.

De Young Memorial Museum Dec.: *Paintings & Drawings, J. Charles Charlton*.

SAN FRANCISCO, CALIF.

Smith College To Dec. 20: *Drawings, Darrel Austin*.

SANTA BARBARA, CALIF.

Art Museum Dec.: *18th century Italian Cretan Figures*.

SANTE FE, N. MEX.

Museum of New Mexico To Dec. 15: *Group Show*.

SARATOGA SPRINGS, N. Y.

Skidmore College Dec. 5-19: *Rugs by Modern Artists*.

EXHIBITIONS IN NEW YORK CITY

A.C.A. Gallery (26W8) To Dec. 6: *Geri Pine & Nat Werner*; Dec. 6-19: *Paintings by Martyl*.

Academy of Allied Arts (34W86) Dec. 10-Jan. 2: *12th Annual Winter Show*.

Acquavella Galleries (38E57) Dec.: *Old and Modern Masters*.

Gallery of Modern Art (18E57) Dec.: *Art for Christmas Gifts*.

Grand Central Art Gallery (15

Vanderbilt) To Dec. 12: *Paintings, Gordon Grant; Silk screen prints*.

Harry Shokler; To Dec. 5: *Paintings, Horsep Pushman*; To Dec. 12: *Paintings, Carle Blenner, Hotel Gotham Branch Galleries* To Dec. 5: *Paintings, Manuel F. Penedo*; To Dec. 12: *"The Bright Side," Anthony Thieme*.

Grolier Club (47E80) To Dec. 30: *American Naval Prints*.

Harlow, Keppel, & Co. (670 Fifth) Dec.: *Prints, Contemporary Americans*.

Kleekian, Inc. (20E57) To Dec. 19: *"Cross-Cut of Art in America"*.

Kleemann Galleries (38E57) To Dec. 12: *Oils, Channing Hare*.

Knedler & Co. (14E57) To Dec. 12: *Paintings, Francis Colburn*.

Kraushaar Galleries (730 Fifth) Dec.: *Paintings from 1915-1920*.

John Levy Galleries (11E57) To Dec. 12: *Paintings, Samuel Lovett Waldo*.

Julien Levy (11E57) Dec. 7-Jan. 2: *Paintings, Maurice Grosser*.

Lilienthal Galleries (21E57) To Dec. 12: *Paintings by R. Rubin*.

Bland Gallery (45E57) Dec.: *Early American Prints & Paintings*.

Brooklyn Neighborhood Club (Clark & Monroe) To Jan. 2: *H. Clancy*.

Brooklyn Museum (Eastern Parkway) To Dec. 13: *The Cockney's London, Hogarth*; Dec. 4-Feb. 7: *25 Years of Dorothy Liebes*.

Brunner Galleries (110E58) Dec.: *Old Masters*.

Buchholz Gallery (32E57) To Dec. 24: *European & American prints & drawings*.

Carstairs Gallery (11E57) Dec. 2-24: *Paintings by Alajalov*.

Coordinating Council of French Relief Societies (451 Madison) To Dec. 12: *Ching Dynasty Art*.

Downtown Gallery (43E51) To Dec. 12: *Sculpture & Drawings, Wm. Stein*.

Durand-Ruel (12E57) To Dec. 12: *Paintings, Louis M. Eilshemius*.

Eggleston Galleries (161W57) Dec. 7-19: *Oils and pastels, Marita Jaekel*.

8th Street Gallery (33W8) To Dec. 14: *Watercolors*.

460 Park Avenue Gallery (460Park) Dec. 7-31: *Portrait Show, "It*

Morton Gallery (130W57) To Dec. 12: *Watercolors Ensign James S. Crafts; Beatrice Henton Haden; Nadia Sosarewitsch*.

Museum of Modern Art (11W53) To Jan. 3: *National War Poster Competition*; Dec. 9-Jan. 24: *20th Century Portraits*.

Museum of Non-Objective Painting (24E54) Dec.: *5th Anniversary Show*.

SEATTLE, WASH.

Henry Gallery To Dec. 20: *Mexican Textiles*.

SOUTH HADLEY, MASS.

Mount Holyoke College To Dec. 18: *Oriental Art*.

SPRINGFIELD, MASS.

Smith Art Gallery To Dec. 18: *Artists Guild of Springfield*.

STATEN ISLAND, N. Y.

Institute of Arts & Sciences Dec.: *Chinese Textiles*.

TOLEDO, OHIO

Museum of Art To Dec. 13: *Modern British Crafts Exhibition*.

TORONTO, CANADA

Art Gallery Dec. 11-21: *Americana '42*.

UTICA, N. Y.

Munson-Williams-Proctor Institute Dec.: *Group Show*.

WASHINGTON, D. C.

Corcoran Gallery To Dec. 6: *Artist's Guild of Washington Show*.

Dec.: *Etchings, Peggy Bacon; Sculpture, Heinz Warneke*.

Little Gallery To Dec. 11: *Paintings, Bernice Cross*.

Library of Congress Dec.: *"60 Pictures."*

Phillips Memorial Gallery Dec.: *Marc Chagall*.

Smithsonian Institution Dec.: *Etchings, Ralph Fabri*.

Whyte Gallery Dec. 7-31: *Original French Prints*.

WEST PALM BEACH, FLA.

Norton Gallery Dec. 9-Jan. 3: *Christmas Exhibition*.

WILLIAMSTOWN, MASS.

Lawrence Art Museum Dec. 1-24:

Paintings, Joseph O. Eaton.

WILMINGTON, DEL.

Art Center To Dec. 5: *29th Annual Delaware Show*.

YOUNGSTOWN, OHIO

Butler Art Institute To Dec. 11: *Paintings, Everett Warner; 6th Rotary of Southern Printmakers; Local Watercolor Show*.

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